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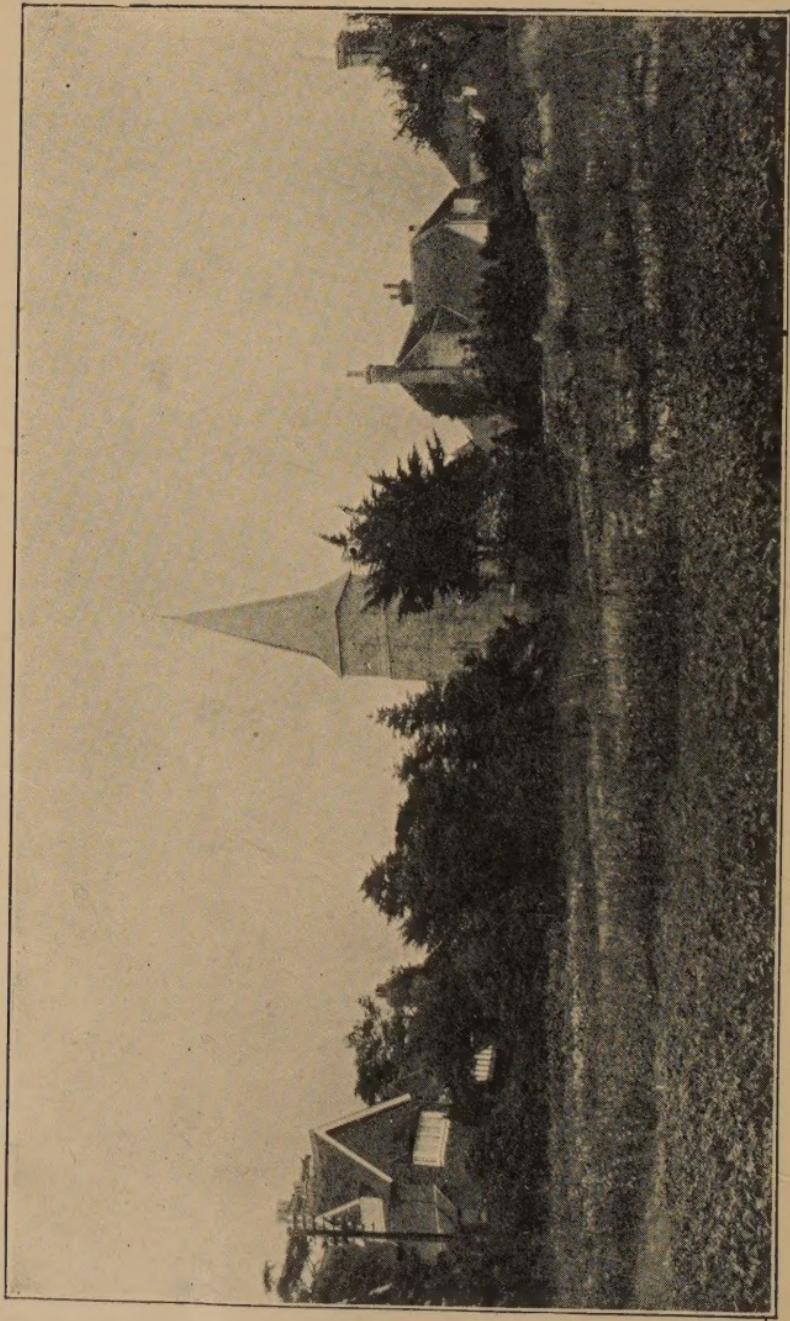




**CHURCH STUDY**







VILLAGE CHURCH WITH CLUSTERING HOUSES—HEATHFIELD, SUSSEX  
ALLOTMENT GARDENS IN THE FOREGROUND

# CHURCH STUDY

SUGGESTIONS FOR A COURSE OF LESSONS ON  
THE CHURCH BUILDING, ITS FURNITURE, ITS  
OFFICERS, &c. &c.

BY

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SECOND IMPRESSION



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## PREFACE

NATURE, the State and the Church are three elements in the environment of every child. As in "Nature Study," the child is led to a general, observational study of the "Natural" phenomena about him ; as in "Town Study" he is introduced to the phenomena of Citizenship ; so in "Church Study" he may be awakened to an intelligent objective study of the Church building, its furniture, its ornaments, its officers, its services, its ritual.

The subject is one which may be made peculiarly interesting to boys and girls from the age of eleven upwards and this book is intended to give suggestions to teachers for a course of such lessons.

But while it is intended primarily for teachers, it is hoped that it may also be found useful to parents, many of whom will doubtless welcome the opportunity thus afforded for initiating interesting talks with their children on their own parish church.

The special thanks of the author are due, and are here warmly expressed to Mr. John T. Lee, F.R.I.B.A., for the many beautiful and instructive architectural drawings in line which embellish the text.



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# CHURCH STUDY

## INTRODUCTION

ONE of the greatest problems of religious education is to choose the subject-matter of instruction so as to suit the period of the child's development. In religious as in

**Religious Instruction and the Child's Development.** secular instruction the child of six must have very different mental fare from the child of eleven, and the child of eleven must be differentiated from the introspective adolescent of fifteen. Many of the greatest mistakes in the religious up-bringing of children have arisen from the fact that this has been overlooked.

The mistakes usually fall under two heads. First, the same subject-matter is often given over and over again. Thus a child will have Bible stories or Catechism at six

**Danger of Repetition of Familiar Material.** years old and again through every year up to fourteen, with the result that the fatal weariness of familiarity has invaded all this domain of thought. Sometimes, it is true, an attempt is made to simplify the treatment according to the age of the child, and now and then this is successful. In many cases, however, from the nature of the subject-matter, such adjustment is impossible.

Secondly, connected with this mistake is the fallacious practice of teaching matters which are too abstract for the

**Danger of Learning without Comprehension.** children to understand. Because their high importance to the adult is so deeply realised, it is thought that they must at all hazards be lodged in the youthful memory. This, however, is not the place to emphasise the psychological fallacies involved in this assumption—

an assumption which modern pedagogic theory and the disappointing, indifferent Churchmanship of so many who have been brought up under a system of rote teaching alike tend more and more to discredit.

Our present object is rather to point out that, while our scholars are in danger of losing interest in religious matters by reason of these mistakes, there are some important sections of knowledge lying, if not in the very heart of

**Neglected Subjects:** the realm of religious instruction, at any

**Church History.** rate within its frontiers, which are en-

tirely neglected. One of these important subjects, for instance, is the history of the national Church. Very few boys and girls pass from their school course with a clear idea of how their Church has been built up and the part it has played in the history of these islands.

Another neglected province is what we may call the objective study of the Church itself: the building, its furniture, its ornaments, its offices, its services, its ritual. The Church constitutes a little world apart—an island in the stream of civic life, with a distinct scenery and characteristics of its own. The child is vaguely aware from its earliest years that the architecture and appointments of the church are *sui generis*, but as a rule no one explains to him their significance and their

**The Objective Study of the Church.** symbolism. Many of these have an im-  
memorial history, but no attempt is made

to trace the links between the Gothic church of to-day and the church in which the early Christians worshipped. The child grows up familiar with these things in a superficial way, but without that gradual accretion of meaning which will make them more and more venerable and precious to him. Unless in later life he happens to take church architecture or archaeology for his own special hobby, the objects seen in church remain merely conventions. This is surely to be greatly regretted. We cannot afford to disregard the ministry of the senses in binding our young people to their Church. Nor must we neglect to make use of the magic power of mental association which

involves these objective facts, as it were, in the meshes of living interest. We must connect the thing seen with the symbol behind it, the present with the past. We must invoke the aid of the artist and the antiquarian. May not some of the indifference which the adult man or woman displays towards the services of the Church be accounted for by the fact that the spectacle they see spread before their eyes is a mere matter of custom which has never been vivified by *meaning*? We do not cherish a symbol merely because we have seen it every day or every Sunday, but because it is fraught with all kinds of rich and solemn associations.

Now there is a period of childhood when the boy or girl is specially interested in the outward things of the environment. This is the age of about eleven to twelve or thirteen, and may be prolonged indefinitely upwards. Bible stories, as we have seen, are already familiar. The mind is not yet developed sufficiently to care for abstract spiritual truth; this will come at the period which the instinct of the Church among the Anglo-Saxon peoples has selected as the time for

**The Church as a Building.** Confirmation. There is a want of some riveting interest which may engage the *intellectual* side of the child. We think that this may be afforded by leading him to the study of the church as a *building*—as a kind of religious museum, full of quaint and interesting objects which have a meaning not at first apparent. At this stage the boy delights to hunt out the meaning of things, to get glimpses of allegory, to trace curious survivals, to go back into genealogies, to construct tables of relationships, &c. We suggest, therefore, that this period should be utilised for what we have ventured to call Church Study.

The study of human institutions, no less than what is called Nature Study, has its claim upon the young mind, and at the age of which we are speaking, the child evinces of his own accord some interest in what may be called the external mechanism of institutions—in the doings of men as constituting societies. Of all societies and institutions the Church is surely the most impressive and

venerable. And just as in the Nature Study of this period  
**The Spirit through the Form.** we do not seek to classify except in the simplest fashion, we do not seek to explain the life processes upon which all organic existence depends, so in Church Study we do not seek at this stage to examine the doctrines of which the visible church is an outcome. We do not enter into any matters of controversy.

At the same time, no earnest teacher can help finding in almost any lesson of the following course an opportunity for stressing some great truth of which the Church is a witness: for instance, one cannot consider the Font without a reference to Holy Baptism. This stressing of fundamental truths may be brought about either by direct explanation of symbols and usages, or by the still more potent influence of that subtle instrument of *suggestion*, whereby the pupil catches, as it were, the glow of the teacher's thought and enthusiasm as he waxes, perhaps unconsciously, especially earnest in connection with some topic on which he feels most deeply. But we shall be more successful if we avoid *showing* too much anxiety to make occasions for edification. We simply take the parish church as it stands, with all its appurtenances, its officers, its rites, and its points of contact with civic life, and treat it as an interesting and complex world whose phenomena ought to be known to worshippers therein. We take a journey, as it were, round the church from point to point, noting the story and symbolism of each part of the structure, making a catalogue of the men and women who, directly or indirectly, are connected with it.

The visible parish church is the home of a small society of people whom the child knows. Upon this foundation we can build up an idea of the whole Church of Christ as one great society—the Holy Church throughout all the world.

For obvious reasons it would be better that most of these lessons, if not all, should be given in the church itself—an arrangement quite possible on a weekday. If the lessons are given on a Sunday at a time when the

church is not available, it is suggested that the teacher should try to arrange to spend a short time with the children in the church during the week, say on the Saturday. It is clear that unless some opportunity is given for the young eyes to explore the church building and its furniture they will make this opportunity for themselves at times when they should be taking their part in the service. As aids to mental visualisation, photographs of the exterior and interior of the church and of some of the details, the altar, the font, &c., will be invaluable. Often these are supplied in the Parish Magazine, and where this is the case a copy can easily be placed in the hands of each member of the class.

In this study we must avoid *merely* giving information. We must remember that in all lessons, sacred or secular, the child must have his part. We must set the children something to do by way of expression work. Therefore the following chapters, besides drawing attention to the chief topics on which we think it might be well for the teacher to engage the attention of a class of children of the age we have indicated, will also provide suggestions of means by which the pupil by his own activity can keep up his interest in this course of lessons. By drawings, by writing answers to questions (some of them involving what may be almost called "research" or, at any rate, requiring the use of his own eyes), and by allowing him to construct an illustrated notebook which may serve as his own elementary manual of Church Study, we may hope to make the lessons not mere matters of verbiage but of real knowledge, organised within the child's mental experience so as to become part of his permanent ideas and interests. We seek to bind him by links of intelligent interest to the Church,

**Building up**      its building, and its worship. "The in-  
**Intelligent**      stincts of youth," it has been well said,  
**Associations**      "become, if rightly guided, the interests of  
**with the Church.** mature life." The following chapters are an attempt to seize this learning, inquiring, objective,

instinct of youth so that the Church may become to the child a beautiful and complex mystery to which he feels that he can apply the key of knowledge. It is one of the undeniable facts of our complex nature, that though religion is a feeling—a sense of relationship with God—it is, nevertheless, fortified and nourished by knowledge and understanding. To enrich and deepen the child's associations with his parish church is to help him in no small measure to find in later days comfort and teaching within its walls.

## CHAPTER I

### THE PARISH CHURCH (1)

#### (1) *The Parish Church as a Building*

OUR purpose in these lessons is to interest children in the *objective* side of Christian worship in the church of their fathers, and thus the better to build up a conception of the Church as a great society, ever guided by the Holy Spirit, militant here on earth, but united under the headship of our Lord with the great host of the Faithful departed. Long before the child can conceive of a church as a *society* or an institution, he is familiar with "church" as a *building*. Here, then, we will begin. We must lead him to remark on the peculiar character of this building, and then pass on to emphasise its significance as it rears itself among the houses of the neighbourhood.

Ask the class beforehand to take special note of the *outside* of the parish church. Then, at the hour of the lesson have ready a photograph of the church, or, better, provide each member of **Its Size and Impressiveness.** the class with a copy of the parish magazine, showing the exterior of the church on its cover. Question upon its external appearance, and enlarge upon the bald particulars given by the children. Dwell upon its size—how large and imposing it is; no one who passes by can avoid seeing it. Then its construction is different from that of ordinary dwellings. It could not be mistaken for a house, a shop, or even a library or a bank. What is the difference? Assuming that the church is Gothic in character, let the children notice such elements of grandeur as the height, the length, the size of the windows, enriched with their stone tracery, and

at night, when the church is lighted up within, showing beautiful coloured pictures to passers-by; the massive towers, the soaring spire, the deep porch, or any other features of which the church can boast. If, unfortunately, the church is one of those comparatively few of our English churches the architecture of which it is impossible to praise, the teacher must be content to enlarge on its spaciousness, for, unchurchlike though it be in form, its mere size suggests that there is room within for the parishioners, who can find in it their home.

(2) *The Church the Spiritual Home of all the Parishioners*

Pass on to the next thought. Why is the church here, amongst our homes? Question the scholars as to what **The Church and the Children of the Parish.** it has meant in their own lives. They were brought to it as infants to be baptized; they worship there on Sundays, and sometimes on other days; they come to church for catechising, &c. The grown-up people of the parish were likewise baptized in it (or in some other parish church) when they were young. Here they also **The Church from the Cradle to the Grave.** came for worship and for catechising in their youth, and here they were brought to the Bishop to be confirmed. Here the grown-up congregation assembles on Sundays and other days to worship, to hear sermons, and, above all, to receive the Holy Communion. Here also on weekdays they can come and say their prayers or think quietly in the presence of God. Here the children's fathers and mothers were married; here (in a village church and sometimes in a town church) the first portion of the Burial Service is read over the bodies of those who in their lifetime worshipped within the same walls. So that, from the cradle to the grave, the church is a home for all the parishioners. As the children grow up the church will be more and more of a home to them also. And, just as in a home there is always some one to care for and advise us, so in the church we are always in the presence of our

Heavenly Father. God our Father, as we know, is with us in the home, the school, the workshop—everywhere. But since there are distractions in all these places, it is a help to have a quiet building where we can worship and think of God in peace. This is what we mean when we say the church is the house of God.

But God is the Father of us all. God has arranged that men shall dwell together in groups as neighbours.

**The Church a Place for Social Worship: the Spiritual Home of Neighbours.** Our Lord tells us what is our duty towards our *neighbours*, i.e. those with whom we are thrown together. It is good for neighbours to come to worship God in the same place; they learn in this way to love God better, and to love one another better. The church belongs to all the people in the homes around it. These are called parishioners. (Ignore for the present the definition of a parish and the distinction between the civil and the ecclesiastical parish; but a sketch map showing the parish boundaries and the site of the church will arouse interest.) The church is their *spiritual home*, where all these neighbours may come together in the presence of their Heavenly Father. The parishioners have a *right* to go to their parish church for prayer, for worship, for Holy Baptism, and for Holy Communion, and the clergy are there to serve them in all these things. All this will, of course, be gathered from the children by the suggestive questions of the teacher. Here distinguish between *parishioners* and *congregation*. The

**Congregation and Parishioners.** ordinary congregation consists of those who come together regularly for worship in the church; give the derivation (Latin, *congregare*; *con*, with, and *grex*, *gregis*, a flock; to come together in a flock). But even people who do not go to church regularly, who do not form part of the ordinary congregation, like to go to their parish church on great occasions—for a christening, a wedding, a funeral, a harvest festival, a watchnight service. The church is ready for them, whether they heed it or not. Perhaps the children know the poem of “The Ancient Mariner”; recall to their minds the touching stanzas at the end.

If not, tell them of a lost mariner, who was alone on the seas for a very long time, and suffered miserably from solitude. Describe his being brought into the harbour by a pilot, his joy at seeing once more the church on the hill, and his still greater joy at joining his neighbours once more as they flocked to church:—

Oh, sweeter than the marriage feast—  
'Tis sweeter far to me—  
To walk together to the kirk  
With a goodly company!  
To walk together to the kirk,  
And all together pray,  
While each to his Great Father bends,  
Old men and babes and loving friends,  
And youths and maidens gay.

#### *Scholars' Note-book*

Our Parish Church is the spiritual home of all the parishioners, who may worship and pray in the church and come to it to receive the Sacraments.

#### *Exercise for Home or Class Work*

1. Christians worship in churches. Make a list from the Old Testament of places where the Hebrews were accustomed to assemble together for worship. [E.g.: Stone altars, tabernacle, temple, &c.]
2. What is the difference between the parishioners and the congregation?

## CHAPTER II

## THE PARISH CHURCH (2)

(1) *The Parish Church the Spiritual Home of the Men and Women of the Past*

AFTER getting the children to realise the function of the parish church *in the present* as the spiritual home of the men and women of to-day, we must now try to make them realise that it stands for an unbroken tradition of faith and service stretching back into the earliest times. We must accustom them to think of the Church (as an

**The Age of the Parish Church.** institution) having come down to them through all the centuries that have intervened since its Head and Founder lived and died and rose again on earth. This will be best done by fixing their thoughts on the idea of the church as a building, or rather as a succession of buildings, serving as the *spiritual home of former generations*. We may proceed somewhat in this way : Does the outside of our church look old ? How old is it ? (Be prepared with the actual figures.) It was built in the reign of \_\_\_\_\_. Then, in the case of an old parish church, dwell upon the generations who have worshipped in that actual fabric back to the reign of \_\_\_\_\_, or to the date of any event familiar to them in their history lessons. Show a time-chart, dating back to the beginning of the Christian era, with a space for each century. The date of the building of the church can be entered in the proper space for its century.

But there was a church before this one, where still earlier generations worshipped. This earlier structure

may have been burnt down, or the people of that day may not have thought it large enough or beautiful enough. And before that there was still another, and so we get back into the Saxon times, when there was a church

**Early Saxon  
Churches.**



A CORNER OF GREENSTEAD CHURCH, SHOWING THE TIMBER WALL.  
THE LOWER DRAWING SHOWS THE LOGS IN SECTION

made to a large extent of rough logs of wood set up side by side. Show sketch of Greenstead Church, in Essex, where some of the original logs are seen in their old position. It is quite likely that the original church of our parish was built in this way, though in many cases there was a still earlier church, a rough structure of

wattles daubed over with mud. When the wattles rotted and the mud cracked the people would make a more solid church of wood.

It was not until the year 675 A.D. that we hear of a church being built of stone, and the good man who designed it (Benedict Biscop) had to cross to Gaul to find some masons who would come over and build a church for his monastery in stone. As we shall see later, these early churches were sometimes *parish* churches, belonging to the people of a town or village; sometimes they were built by a great lord, and very often—as in the case of Benedict Biscop's church—they belonged to a monastery. But both lords and monks would

**Old Parish Churches.** allow the people to worship in these buildings, and there were altogether a great many churches all over the country.

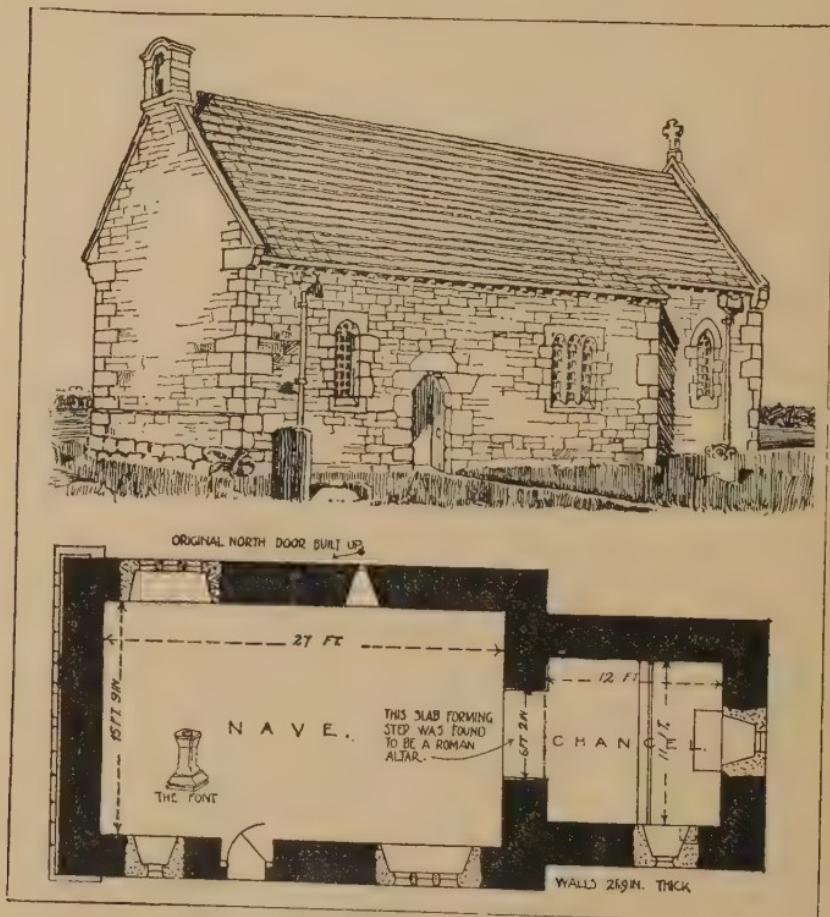
Our old parish church most likely stands either just on the spot or close beside the spot where one of those first churches was built after the missionaries from Rome [refer to story of St. Augustine] or from Ireland had preached to the heathen Saxons and converted them. [Note for the teacher.—“ It may be stated pretty confidently that the great majority of our old parochial churches, whatever the date of the existing fabrics, stand on the site of structures dedicated to religion before the Norman Conquest. Before the Perpendicular, before the Early English church, there was one built by Norman or by Saxon workmen, the associations of which carry us back to the earliest periods of our national history.”\*]

If the church is a more modern one, serving a comparatively recently created parish, the teacher must

**Mother Church and Daughter Churches.** carry the children's minds to the original mother church of the district—the “ old parish church,” as it is generally called—and refer all the foregoing remarks to this building. Thus, to take a London example, the parish of Lambeth extends along a broad strip of the “ Surrey

\* Professor Baldwin Brown, *The Arts in Early England*, vol. i., page 116.

side " from the Thames nearly to the Crystal Palace. The ancient parish church of this great district, however, nestles close to the Archbishop's Palace at the waterside



SAXON STONE CHURCH, OVER DENTON

near the present Lambeth Bridge. Explain to the children how in former times, when the parishes were thinly populated, one church would serve for a large district, and people would trudge or ride to church as best they

could. But when the population grew thicker, the one church, however great, would not serve for all the people, and the clergy of that church, however numerous, would be too far away to help and visit the people within its borders. So "daughter parishes" were carved out of the larger parishes, and "daughter" churches were built to serve as homes for the parishioners. "Ours is a daughter church, and our mother church is —"; or, "Ours is the old parish church of —; it has daughter churches at —."

## (2) *The Name of the Parish Church.—Dedication.*

This brings us to the necessity for having a name for the various churches in order to distinguish them. Churches are often called by the names of the places where they stand, especially in the case of villages. In large towns, too, the mother church generally takes the name of the place. Thus we say "Bradford Parish Church" more often than "St. Mary's, Bradford." Explain to the children that their church was solemnly given (dedicated) to the worship of God, and that a

**The "Name  
Saint."** special service was held when it was so set apart. It may be directly named in honour of our Lord—*e.g.* St. Saviour's, Christ Church, &c., &c. Or it may be named in memory of some saint—St. John, St. Peter, &c. In early times the church was said to be named *in honour* of some saint (*in honorem sancti*), and the saint was thought of as the *patron* of the church and of the various good works connected with it. Hence we sometimes still hear the saint whose name the church bears called the *patronal* saint, and on a certain day in the year, on the feast-day of that saint, is held a *patronal* festival. The teacher will do well to dwell rather on the idea of a *memorial*, remembering the words of St. Augustine, "We build not temples unto our martyrs as unto gods, but memorials unto dead men whose spirits with God are still living."

Many English churches bear the names of relatively

unfamiliar saints. Local history will explain the names in particular localities of certain English saints, e.g. St. Wilfrid, St. Chad, or of Celtic saints, as in many Welsh or Cornish churches. There are about six hundred dedication names in England, and some of these—St. Nicholas, St. Margaret, St. Pancras, &c.—are quite unknown to children, though there are very interesting stories to be told of them. The children ought certainly to be familiar with the story of the “patronal” or “name saint” of their own church, so that the name shall not be a mere name to them. Information as to these names will be found in “Studies in Church Dedication,” 3 vols., by Frances Arnold-Forster (Skeffington). The story of the name saint of the church should form the subject of an important article in the parish magazine, and a reprint of this should be kept for use with successive generations of teachers and scholars.

#### *The Scholars' Note-book*

Our parish church is dedicated to the worship of God and in memory of ——

This ancient parish church (or—the ancient parish church of which our church is a daughter church—) represents a building used for worship for many generations. (Here give any particulars as to date.)

#### *Exercises for Home or Class Work*

1. Copy the sketch-plan of the parish, putting in the site of the parish church.
2. Write out the story of the name saint of your parish church.

## CHAPTER III

### THE SITE OF THE PARISH CHURCH. WHO BUILDS OUR PARISH CHURCHES?

#### (1) *The Site of the Parish Church*

AFTER the church structure itself has begun to acquire some significance in relation to the life of the past as well as of the present, the teacher may deepen this significance by getting the children to think over the question : *Why our church stands where it is.* In many parishes

**The Church  
in the Market-  
place.** the site has a history which may be made very interesting to the children. In old towns we frequently find the mother parish

church standing in or close beside the great market-place. Why is this? Almost certainly the first missionaries of Christ in England preached in the open space among the rough wooden shanties of the original Early English village, which afterwards grew into our town. First they would set up a cross. Then "it was an ancient custom of the Saxon nation on the estates of some of their nobles and great men to erect not a church but the sign of the Holy Cross, dedicated to God, beautifully and honourably adorned, and exalted on high for the common use of daily prayer." But a church as well as a cross was soon felt to be necessary. First the people would build a rough ablong church of split logs. As the town grew larger and richer a better church would be built, but on the same spot where the old one had been, or quite near it, so that when the people came out into the open place to talk, or to do their marketing with one another, the church would be quite near for them to go in and say their prayers. Thus we

hear how the good Bishop Aldhelm, who was born in the middle of the seventh century (time chart), would gather the people into the church which he had built at Malmesbury, where the people might be present at service



WAYSIDE CROSS IN THE SEVERN VALLEY

before they attended to their marketing. In some places the market cross, as well as the church of the market-place, has been maintained. (Show photographs of local examples.)

"Local" may here and elsewhere be understood to

include places of local resort for holidays, &c.—e.g. many children in London and the Eastern Counties are familiar with the great parish church beside the market-place at Great Yarmouth.]

For the same reason, in order to be conveniently near any place of common resort, an important church is often found at the main cross-roads of a town or village. For similar reasons, too, we often find a village church standing beside the village green. (Photograph or picture post-card.) The village has remained a village and has



ALFRISTON CHURCH AND GREEN

not grown into a town, and the green has remained a place for recreation instead of being converted into a paved market-place—that is the difference; but the position of the church is in reality due to the same cause in both cases. Sometimes, however, we find a village church standing not on the open space belonging to the villagers, but beside the gates of the “great

house " of the place or even in the park. This tells us that the church was originally built by the thane, the feudal lord, or the lord of the manor (refer to history lessons) for his own use, and for the use of his household and his tenants. Show illustration from the Bayeux tapestry (time chart) in which the church is seen close beside the great hall where the warriors are drinking mead. The lord often built the church on the village meeting-place, but sometimes would like to have the church placed conveniently to his own house.



CHURCH IN MARKET-PLACE, STAMFORD

However, the villagers had free access to it. "The church after all belonged not so much to knight and lady as to the nameless many, who generation after generation trod the surrounding fields never far out of sight of the cross upon the gable, or beyond the hearing of the mellow chimes. It was their building, not the building of their lords; theirs not for prayer and shriving only, but for whatever lessons of secular lore it was their lot to acquire.

. . . 'The soil of Britain owns, indeed, no spot where the sons and daughters of the Anglo-Saxon race may more fitly love to stand than beside an English country church. . . . Some thirty generations have come and gone since the first Christian fabric cast its shadow on the grassy enclosure, and the life of each of these was closely associated with the church path and precinct and porch, with the benches, the altar, the shrine, and the tomb.''\* Try to make the children of any historic church feel somewhat of all this.

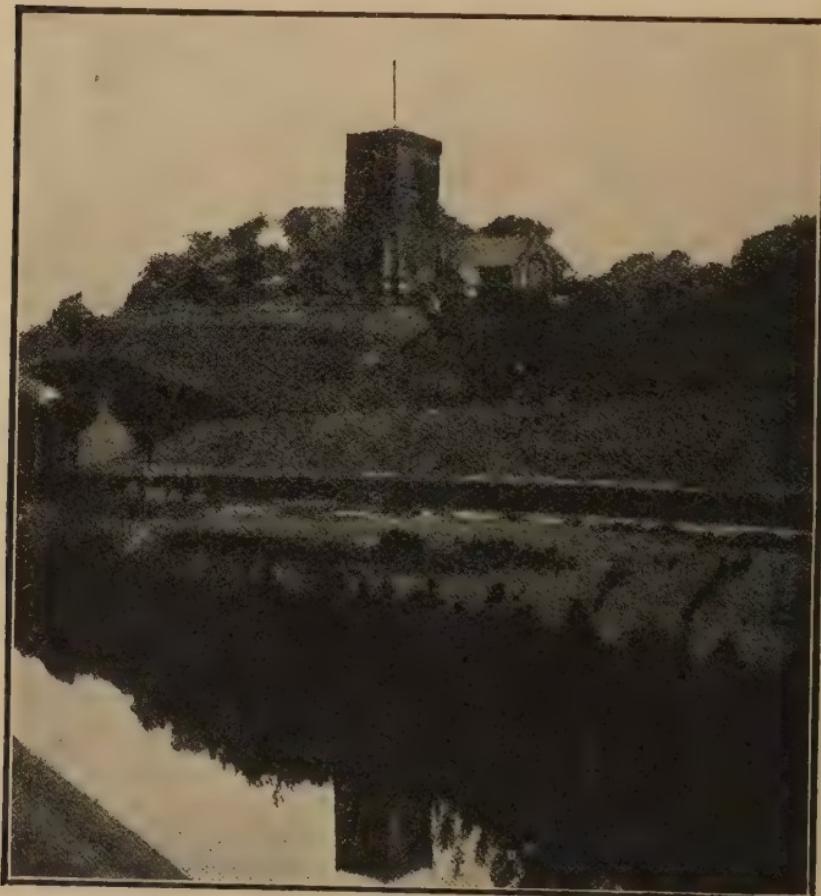


CHURCH BY A MANOR HOUSE—BAYEUX TAPESTRY

Many churches in our towns and villages are set upon a hill, or at least upon an eminence. (Illustrate from local examples and photographs). Hence, perhaps, the old proverb, "As plain as the way to parish church," the church being not only easily found by the well-worn pathway, but also plain to men's eyes by reason of its elevation. (*Cf.* Goldsmith's "decent church that tops the neighbouring hill.") Let the children think out some less obvious reasons for this. In olden times two little towns or "tuns" might be inhabited by members of tribes and kingdoms who were unfriendly with one

\* Professor Baldwin Brown, *The Arts in Early England*, vol. i. pp. 114-117.

another. A settlement on a hill is more difficult to attack than one on the plain (children will readily say why). Often the church itself was a fortress. This accounts for the strong square towers with which ancient churches were

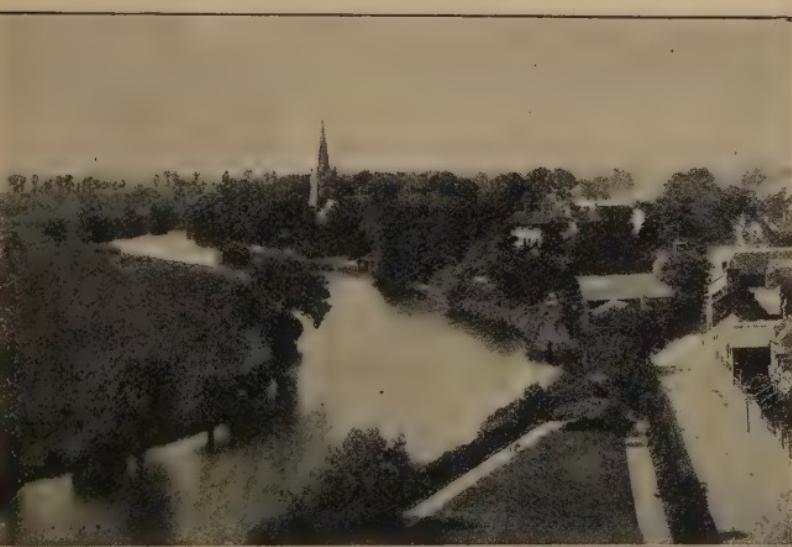


CHURCH ON A HILL, DODDERHILL, DROITWICH

provided. The "tun" remained in more peaceful times, and there its church was built. Again, in olden times much of the low-lying land was undrained and swampy; it would often be impossible to go to church along the

wretched roads of those days unless these led up a height and were therefore less likely in bad weather to be mere quagmires.

Sometimes the church stands by a river. This again is explained by the fact that rivers were in ancient times the best roads, and people would come to church by boat or ferry. Further, those who built some of our most beautiful churches were keenly alive to the beauty of scenery. Thus Stratford Church, in the bend of the Warwickshire Avon,



CHURCH BY A RIVER, STRATFORD-ON-AVON

so familiar to children in connection with their lessons in Shakespeare, was built by a college of clergymen (collegiate church). Fountains Abbey and Tintern Abbey are well-known examples of sites chosen by monastic bodies on the banks of beautiful streams. St. Paul's Cathedral, Southwark Cathedral, and Westminster Abbey in London are also examples of great riverside churches built beside a natural thoroughfare; and we find the same arrangement in many a country town.

In the newer town parishes the site for the church has to be chosen according to the land that can be obtained. Some one gives a site, or a site among Town Streets. is bought by the people who build the church. (Illustrations from the neighbourhood. If the site of the children's actual church has no particular interest, carry them in imagination to the mother parish church of the district.)

### (2) Who Provided our Parish Church?

Somewhere about this stage of the simple study we are undertaking we must expect that our scholars, who are of an age to be keenly interested in the spending power of money and are developing a practical turn of mind, will spring upon us the question: Who paid for the building of our old parish church? Who pays for the new ones? This question may well be briefly dealt with, for it gives an opportunity of counteracting the effects of the foolish statement they may hear later on that the Established Church is "supported" by the State, in the sense that the public revenue is drawn upon for its upkeep.

We may begin with a reference to history. The children will remember that when Ethelbert, King of Kent, Grants of Land from King or other Landowners. was converted by the preaching of St. Augustine, he gave the newcomers not only a church within the walls of Canterbury, which afterwards became Christ Church Cathedral, but also a site outside the city for a monastery and a church. The example of a king or overlord would naturally be followed by the underlords, and thus, as the missionaries planted their cross in other parts of Kent, missionary churches arose on lands given by Ethelbert or his thanes.

The same thing would happen in the other little kingdoms into which England was then divided. Let the teacher give "point" to this by references, to be obtained from any good Church History, to the evangelisation of his own area; north of the Trent tell the story of the mission of Paulinus, in East Anglia of Felix, in the

northern counties of Aidan and his companions, in the Midlands of Chad. In all these regions there would be converts rich enough to give land, to build churches, and to support priests. Often the Bishop would have charge of a large proportion of this money and build churches with some of it.

The clergy of those times liked to live together in clergy-houses or monasteries, and religious men who were not clergymen often followed their example. These men made settlements near cities, as at Canterbury, or they built themselves homes and churches in the wastes, as among the marshes of the fen country around Peterborough. Pious people gave or bequeathed them money, believing that the monks would spend it rightly and wisely. With the money and lands at their disposal they became rich and built many churches besides their own church attached to the monasteries.

As the towns grew in size and the citizens became wealthy they liked to have churches of their own, and so subscribed to build them. The Domesday Book tells us that the burgesses of Norwich had forty-three chapels. (The "Victoria" County Histories or the "Historic Towns" series will give similar data in other areas.)

Our newer churches are built in much the same way. They are more often provided by a number of people than by one man, though sometimes a rich **Modern Churches.** donor will provide a new fabric or restore an old one. Parishes which need a new church raise subscriptions to get one. A fund is collected in the whole diocese, and some of this is given to help a poor district which cannot raise enough money for itself. London children will hear of the Bishop of London's Fund, which gives grants for church building in the diocese of London. Grants are also made for church building by the Ecclesiastical Commissioners, who control funds derived from the surplus wealth of certain religious bodies, such as the chapters of cathedrals.

**Churches Part of  
the Property  
of Monasteries.**

**Churches the  
Property of  
Citizens.**

*(3) The Duty of Church Building*

Let the teacher read the first part of Ruskin's essay on "The Lamp of Sacrifice" ("Seven Lamps of Architecture"). This will help him to bring home to the children in a few suggestive words the thought that as man does "not live by bread alone, but by every word that proceedeth out of the mouth of God," so he needs not only shelter for his body, but a place where he may find repose and refreshment for his spirit (refer to Lesson I.). And as it is not easy to forget our cares or amusements, so that God may speak to our souls, it is well to have a place quite different in appearance and structure from the house where we spend our everyday life. A people who have already received the Gospel should wish to have seemly places for the worship of God, and a civilised people dwelling in houses that are comfortable and spacious should wish to provide noble churches for their own worship and as spiritual homes for their poorer neighbours. The poor also should help to build their own church just as they make sacrifices for their own home. (Refer to the widow's mite.) "The question is not between God's house and His Gospel; it is between His house and ours."—Ruskin.

*Scholars' Note-book*

Our parish church (or the mother church of this district) stands—— (Here give particulars of site.)

Our church was built from funds provided by—— (Give particulars, which can be obtained from the clergy.) (Where practicable make a sketch-map of the market-place, the village green, the cross-roads, the road or roads up the hill, the course of the river, &c., as the case may be, showing the position of the church.)

*Exercises for Home or Class Work*

1. Christ and His Apostles preached and prayed out of doors. Give some reasons why Christian people have built churches.

2. Read over in 1 Chron. xxii., 1 Kings v., vi., vii. what David and Solomon thought and felt about the Temple built in Jerusalem.

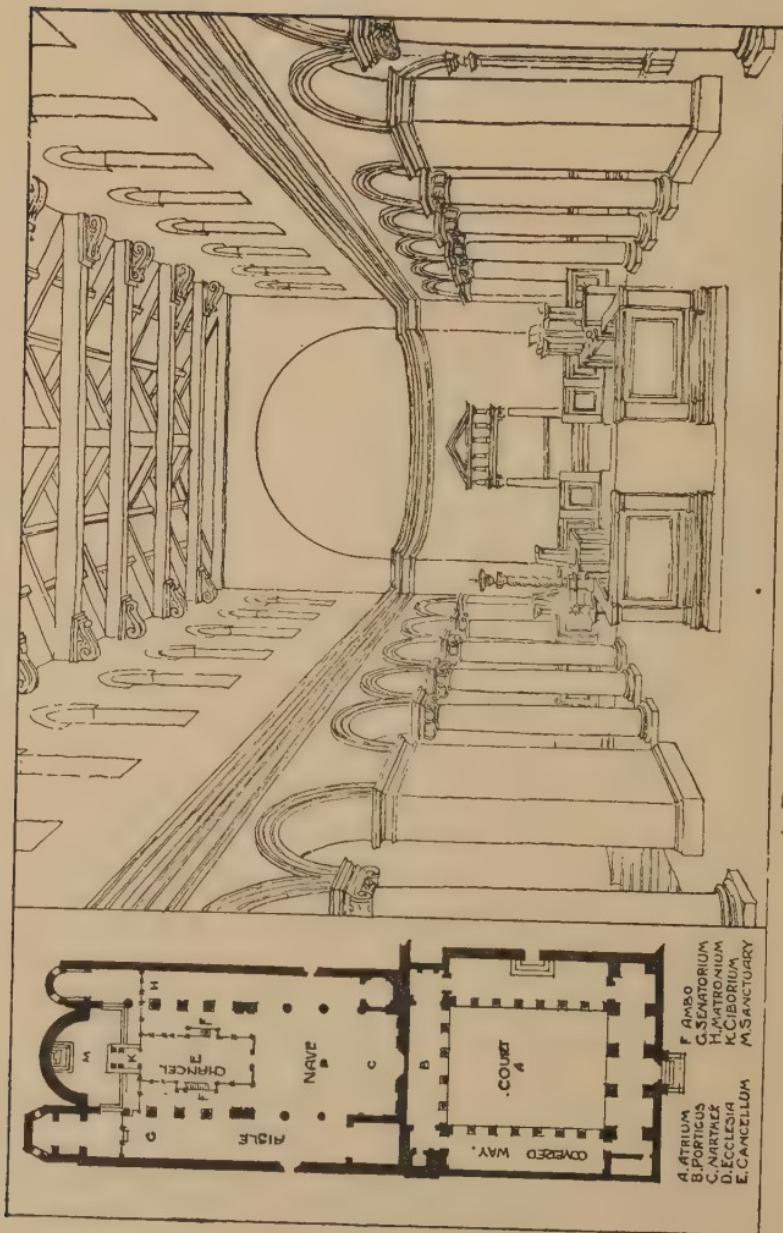
## CHAPTER IV

### THE PARISH CHURCH: HOW IT IS LINKED WITH THE EARLIEST CHURCHES

WE have traced our parish church back to the sixth century, to the mission of St. Augustine from Rome (597 A.D.), and to the missions from Backwards from St. Augustine. Ireland and Scotland which came soon after, between the years 600 and 700 (time chart). But this leaves a gap of some five hundred and sixty years to be bridged over since the Passion of our Lord. We must try to bridge this gap so that the children may realise the continuity of their own Church with the earliest Churches founded after the Day of Pentecost. We may proceed somewhat in this way. St. Augustine was an Italian; he was sent by the Bishop of Rome. How was it that Italy was Christian? The Acts of the Apostles leaves St. Paul a prisoner in Rome. But his teaching and that of his fellow-apostles and converts had spread all over the Roman world. (Show map of the Mediterranean countries and of Western Europe.) There were Christian churches in all the more important cities. What kind of churches?

The Christians of the Roman Empire built their churches in the form they had been accustomed to see in their public halls or law courts, called "basilicas."

**The Basilica Churches of the Roman Empire.** (A basilica is literally a house belonging to a king or ruler.) Draw plan of basilica; and it is also worth while giving some fuller particulars of its structure. It had to fulfil somewhat the functions of our town hall or exchange; hence it was spacious, and it was built in or quite near the



A. BASILICA, SAN CLEMENTE, ROME

forum or market-place. It had a central oblong space, and often two side aisles, divided from the central space by a row of columns on each side. At one end a portion was railed off, perhaps by a low screen of marble, so as to be separated in some degree from the body of the building, where the business people and merchants were talking about their affairs. In this recess the judges sat to try cases. Sometimes this end of the building was rounded, so that the recess appeared semicircular; the rounded portion was called an *apse*. At the opposite or entrance end there was often a broad porch (*narthex*), and beyond this a courtyard. Lead the children to see that kind of building would answer very well for the purposes of a church. In the porch were admitted those converts who were yet learners, who had not been baptized. In the hall itself the faithful might come, and in the raised recess at the end would stand the altar and the ministering priests, placed so that all might see what was going on.

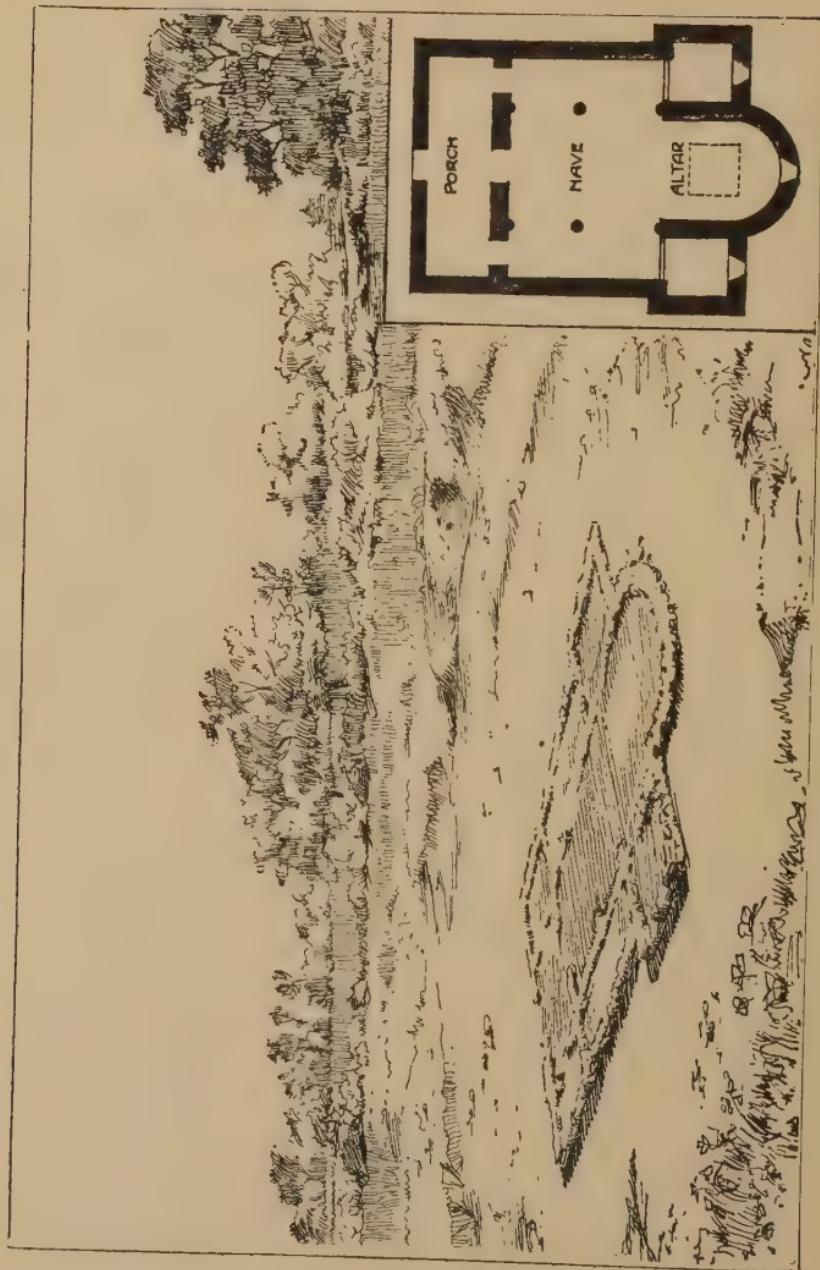
When the Romans came to Britain they brought the new religion with them. Probably the very first missionaries were soldiers or merchants. Some of the richer settlers in the fortified towns built churches such

**Churches in Roman Britain.** as they had seen in Italy or Gaul. (Show plan of the Roman church at Silchester.\*)

But the Church in Britain was very poor, and most of the church buildings were built of wattles filled in with daubed mud. Children in the West Country should be told of the legend of the Holy Thorn of Arimathæa in

**The First Martyr of the English Church.** connection with such a little church at Glastonbury. And since the blood of the martyrs is the seed of the Church, all English children should hear the story of St. Alban, the first British martyr. He was a Roman soldier on duty at the Roman station of Verulam, as it was then called. It was in the days of persecution, when in all parts of the Roman Empire the Christian

\* *Every Man's History of the English Church*, by the Rev. Percy Dearmer (Mowbray, 1s. net), gives a useful outline of the history of this period, with a plan of the basilican church at Silchester.



RUINS OF A BASILICA, SILCHESTER.

worship was forbidden. Alban, out of pity, sheltered in his house a Christian priest who was fleeing from his persecutors, and was so impressed by the character and faith of his guest that he, too, became a Christian. He persuaded the priest to change robes with him and to escape. Alban was discovered, and, wearing the priest's cloak, was brought before a judge, who recognised him. He declared himself to be a Christian, and refused to sacrifice to the gods. He was condemned to death, and, accompanied by his executioners and the multitude, ascended a hill, which was clothed, as Bede tells us, with all kinds of flowers, and which sloped down to a most beautiful plain, worthy, for its lovely appearance, to be the scene of a martyr's sufferings. "Here, therefore, the head of our most courageous martyr was struck off, and here he received the crown of life."\*

About nine years afterwards, in 313, the Emperor Constantine told how he had had a vision of the Cross, with the words flaming in the sky: "In this sign thou shalt conquer!" He became a Christian, and issued his great Edict of Toleration, which allowed the Christians freedom of worship. Soon afterwards the established religion of the whole empire was the religion of Christ. In England a church and a monastery were built on the hill where Alban suffered, and the town which grew up about it was called after his name. This, by the bye, is an instance of the site of a church being determined by some event in the life or death of a saint, or by the possession of some relic of him.

The children will know from their history lessons that the Romans left Britain, and that the faith was stifled by the heathen Saxons until it was revived in the seventh

**Loss and Revival.** century by Italian, Irish, and Scottish missionaries. It would seem that the

seed sown by Alban and other Christians of Early Britain was not only buried, but lost. Yet the tradition of these times has been kept for us by the Venerable Bede, and we find, too, as was natural, that

\* Bede's *Ecclesiastical History*, chap. vii.

the missionaries, working in what had been Roman fortified towns, appear to have rebuilt their simple churches on the site of the ruins of any Roman Christian church they happened to find.

But, supposing that the Christian faith was established in Britain about the end of the second century, we have

still a backward space of time to  
**Backwards from** traverse to the years that begin the  
**the Second** Christian era. While the Christian  
**Century.**

faith was slowly making its way, the Christians in the Roman Empire were not always able to worship in stately basilicas. A group of converts would begin by forming themselves into little local societies or associations, and they would meet in some

**The "Lodge** large room which we should now call a  
**Rooms" of** club room or "lodge" room. Very often  
**Christian** a wealthy convert would set aside a  
**Societies.** room in his house as a private place of prayer, and here the group of Christian friends would meet until they were rich enough and strong enough to build a church. But in times of persecution the Christians found they could meet most safely as members

**The Church in** of the "burial associations" which were  
**the Catacombs.** common among the poorer classes. (Compare with the friendly societies of to-day.)

In Rome they used for their meetings the catacombs (literally, *hollow places*)—the underground burial-places outside the walls of the city. Describe the catacombs—long, narrow, dark passages, with the tombs of the faithful in recesses on either side, these tombs often bearing a rough carving of the crown or the palm branch, which showed that the Christian who slept there had met a martyr's death. At intervals the passage would expand into a kind of chamber with a rough altar; here worship and prayer could be offered in common. (Show picture.) The day-school teacher with a large class can make a rough sketch on a wider scale from a small drawing.

In thus gathering together in humble places the



IN THE CATACOMBS AT ROME

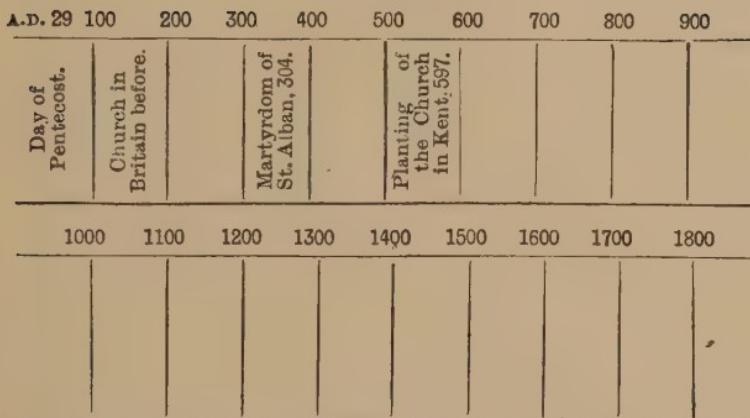
Christians of the wider Roman Empire were imitating the example of the earliest Christians. We read in the Acts of the Apostles that they often met together in an

The Church                    "upper room" (Acts i. 13, xx. 8). They  
in the Upper                 "broke bread" in memory of the Lord's  
Room.                      Passion in their own houses. (Children  
read Acts ii. 46 (R.V.).)

And we must carry the thoughts of the children still farther back to the first Church of Christ—that upper room in which the great symbolic rite of Christendom was instituted by our Lord himself after His last meal with His friends before He laid down His life. Thus we can link our own church with that house in Jerusalem where the room was prepared at our Lord's own bidding, "that I may eat the Passover with My disciples." Thus our worship is carried back to the Lord's Supper ordained by Christ Himself, and this feast superseded the ancient Passover. Remind children of the Easter anthem, "Christ our Passover," &c.

We may point out another evidence of continuity with the ancient Hebrew religion from which our Christian faith sprang. It was in the *Temple* or its precincts and in the synagogues of the Jewish Church that the Apostles first preached to their own people. (Let the children read Acts iii. 11, v. 12, xiv. 1.) St. Paul and his fellow-missionaries *preached* to the Gentiles, however, in the open spaces of such towns as Corinth or Philippi (*vide Exercises*). As the line between Jew and heathen was broken down and both alike became Christian, the "lodge" rooms came to be used not only for the Sacrament of the Holy Communion, but for all other purposes of worship.

Now let the children, using a time chart as below, gather up these links with the past in reverse order, beginning from the origin of the Christian era itself—the upper room, the meeting-room of the Christian society in each town, the Roman basilica, the rude British or Early English missionary churches, the stone parish churches of England, our own parish church.

*Time Chart.*

Put in date of founding of parish church.

*Scholars' Note-book*

The Early Christians, when they assembled for prayer and the commemoration of the Passion of our Lord, met in an upper room. Afterwards they would meet in a large room belonging to the Christian society or lodge of the town in which they lived. In times of persecution they worshipped in the catacombs or underground places of burial. When they were able to have churches of their own they generally built them in the form of a hall of justice or basilica. (Here copy plan of basilica.) The same faith is taught in our parish church as in those early ones.

*Exercises for Home or Class Work*

1. Collect from the New Testament lists of places (a) indoors, (b) out of doors, where the first Christians met for worship, for the Sacraments, for preaching.
2. Draw from memory plan of a basilica given you.
3. Copy the time chart given you, showing the most important events that link our parish church with our Lord's time.

[The Feast of Pentecost, A.D. 29.]

St. Paul prisoner in Rome, A.D. 60.

Church in Britain under the Romans, before A.D. 200.

Martyrdom of St. Alban, A.D. 304.

The Church in Kent. St. Augustine, A.D. 597.

Any local event—*e.g.* St. Chad, Bishop of Lichfield, A.D. 669.]

Founding of parish church.

## CHAPTER V

## THE EXTERIOR OF THE CHURCH: ORIENTATION

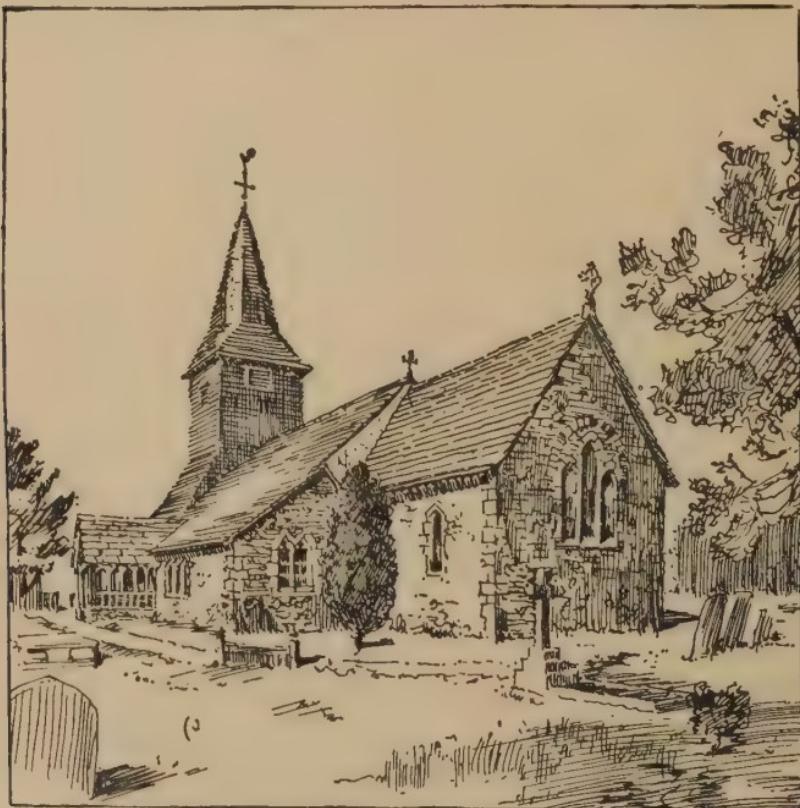
WE have now arrived at the stage when we can lead the children to examine the structure of the church in fuller detail. We will begin with the exterior, and for this purpose a little class excursion is indispensable, for children are not so naturally impressed by the complexity of an architectural structure as to enable them to call up a mental image in class without any further preparation than their own casual observation may have afforded. But if they are intelligently guided they will be interested in analysing this complexity, the essential motive-power of interest will be supplied by the *meaning* we have tried to import into the fabric by our previous lessons. So the teacher who wishes the children to study, in a reasoned and thoughtful way, the construction and form of their church with at least as much attention as they will bestow on an oak or a beech tree, must adopt the methods of the teacher of Nature Study and conduct the class around the building. Each child will, of course, have his own note-book and pencil for rough jottings or drawings. The observations will not be of a casual kind, but will be guided by the teacher's questions. In some cases a hectographed plan of the exterior will be a useful help. It may be explained somewhat in class beforehand and then taken by the scholars on their journey, when it will be useful as giving what are called in psychology pre-perceptions—*i.e.* preparing their minds for what their eyes are to see. The teacher will give no technical terms; he will simply say, for instance, "Find on your plan the west porch. We shall begin

**Complexity  
Needs to be  
Analysed.**

here, and then pass along the south wall, where we shall find the south porch," &c. The observations must necessarily vary for every church; here we can only make rough suggestions as to what may be found in some common types of churches.

(1) *Simple Country Churches*

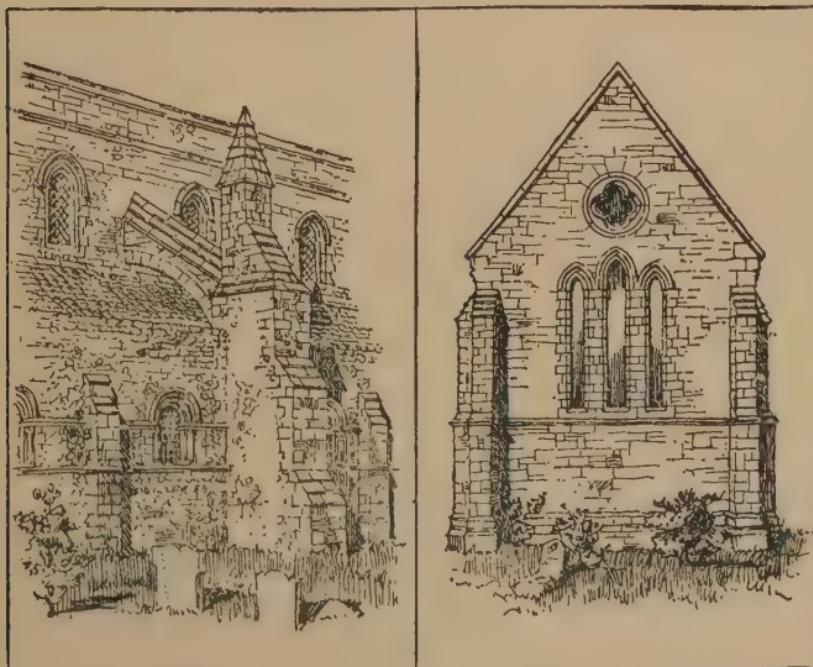
In a great number of country churches the fabric will consist merely of an oblong nave. In other cases there



TYPICAL VILLAGE CHURCH—NEWDIGATE, SURREY

is a single aisle at one side, that side generally being the north, so as to leave the main body of the church open

to the sun on the south side. The congregation in these tiny villages was at first so small that the nave itself was sufficient to receive them; the aisle was added as the population grew. The division between nave and chancel is marked by the lower height and narrower width of the latter. Let the children, as it were, *read* the outside of the church. Notice the slope of the roof. Against the Walls, Roofs, Buttresses. walls, and between the windows, they may notice, and roughly sketch, the buttresses, and it may be explained how the roof presses with such a downward weight on the walls as would tend to make them bulge outward if



FLYING BUTTRESS, SHOREHAM,  
SUSSEX

GABLE AND BUTTRESSES,  
STANTON

there were not a corresponding prop against the wall itself. Can they tell from the outside roofing whether aisles have been added? If the aisle has a flat-pitched

roof, while the nave roof is sloping, the aisle is a later addition. Is there an upper row of windows (*a clerestory*)? How many windows are there in each row? (Ignore for the present the shape and tracery of the windows.)

How are the *ends* of the building finished off, as it were? Has the east end a gable? (Drawing.) Has the west end a gable, or a tower or turret (small tower) of any kind? (Drawing.) Is there an *apse* (unusual in old churches). Sometimes the apse will be polygonal. Let the children count the divisions. English people have mostly preferred to throw out a chancel from the main building by adding a smaller *square* ending.

### (2) *Cruciform Churches*

Parish churches are often cruciform in shape, and even if the parish does not afford the example, it is worth while explaining to the children that, while Early English churches were mainly oblong, it became more and more common, especially after the Norman Conquest, to build churches in the form of a Cross. The Cross was the instrument of our Lord's Passion; it naturally became dear to Christians as a sign of their salvation, and the church built for the worship of Christ was a reminder by its very shape of what they owed Him.

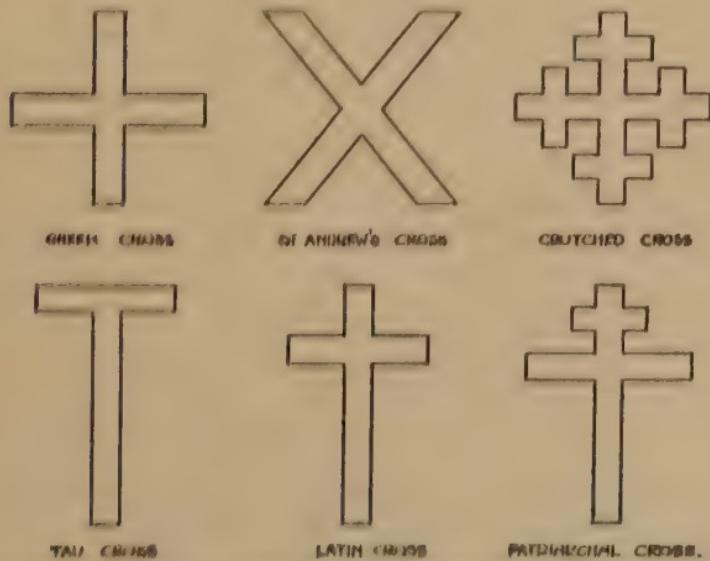
If the parish church is cruciform, explain to the class that there are various forms of crosses. Thus we may have the Greek cross, with four arms of equal length. (Blackboard sketch.) This form of church could easily be made by adding portions to the oblong nave on either side.

English people, in building their churches, have mostly preferred a *Latin* cross, which has one long arm and two shorter ones. To form the Latin cross, we draw out the main oblong at one end and build a shorter addition on either side of it. (Blackboard sketch.)

Occasionally, though not often, we get a T-shaped cross

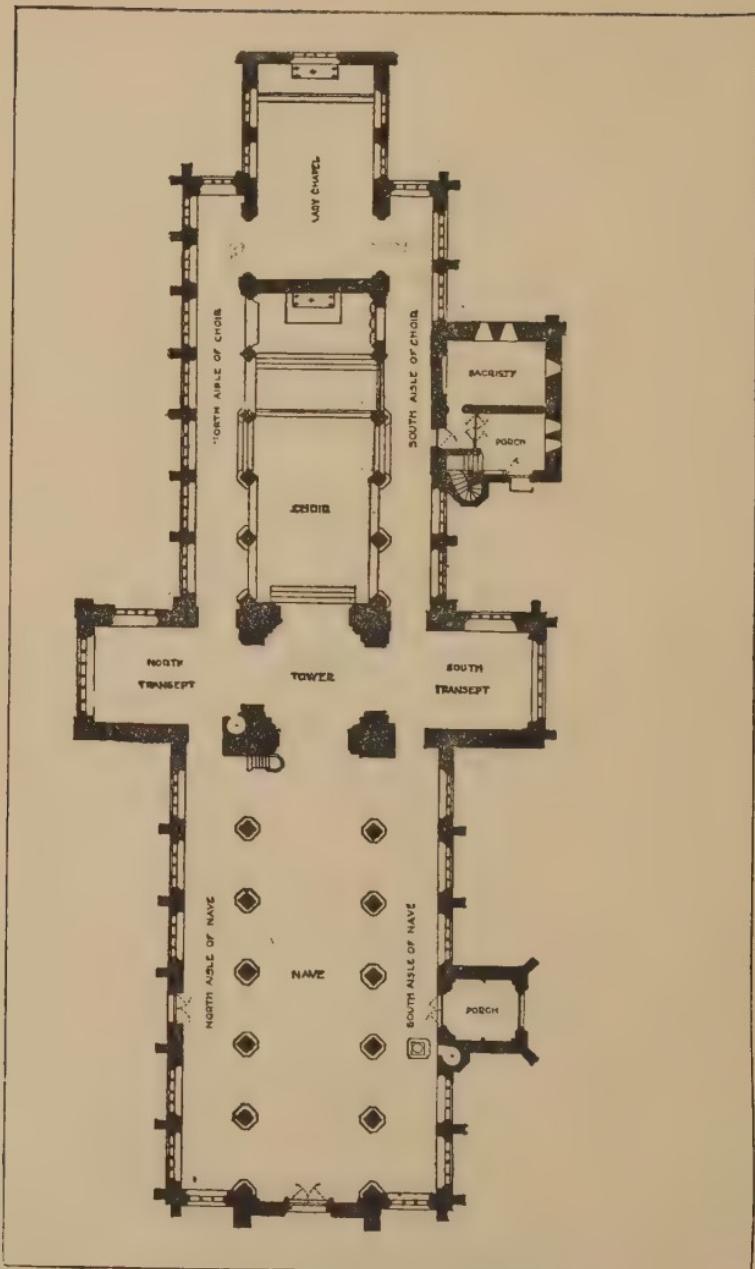
(commissural or Tnu cross). We find this sometimes when the T-shaped cross, the clinched arm of the cross has been pulled down and not rebuilt. (Blackboard sketch.)

The cross form can be traced on the outside as well as on the inside of most churches, and the children will be interested in finding it. Bid them follow the line of the cross round the building, disregarding outstanding porches, chapels, &c. Often an early church, consisting of nave only, has been enlarged by the addition of



VARIOUS CROSSES

transepts, and thus rendered cruciform. Here, as also in added aisles, &c., there will be some difference in style apparent. We do not expect the Record of many Generations to be very much interested in details of architecture, but marked differences should be noted sufficiently to lead them to see how these additions tell the story of the



PLAN OF CRUCIFORM CHURCH—CREDITON, DEVON

successive generations who have worshipped therein. In old churches we can see how each age, as it were, has left its mark on the fabric which was their spiritual home, enlarging and beautifying it according to their needs.

Let them notice the *position of the tower* in relation to the cruciform plan—*e.g.* it is often placed over the part where the arms of the cross join. Is there an *apse* rounding off the long part of the cross at the east end?

In the case of any historic church the teacher will, of course, make himself acquainted with any facts that

**Local Cases.** explain its composite nature. For instance, the great church of St. Mary's, Warwick, is a later addition to the beautiful Beauchamp chapel. If the church has been a priory, an abbey, or a collegiate church, there will probably be variations on the cross plan—*e.g.* cloister precincts on one side or side chapels; and these without some historical explanation may puzzle the children.

### (3) *Churches in the Classical Style*

A comparatively small number of English churches are built in the classical style. St. Martin's-in-the-Fields (Trafalgar Square) and St. Mary's-in-the-Strand are good London examples. [Such churches were built at a period when it was thought of more importance that the congregation should see the pulpit than that they should see the altar.]

In this case the introduction to the ambulatory lesson will consist of showing a picture of a Greek temple—*e.g.* the Parthenon—and explaining the chief features of this style of architecture—the building based on a platform reached by a flight of steps; the deep portico, with one or more rows of columns, bearing the broad triangular gable (pediment); the heavy windowless walls, also flanked by colonnades, shutting out the glare and heat which would be so trying in that climate, and making a dim, cool place for worship; the flat roof. In our country we have had to modify some



CHURCH IN THE CLASSICAL STYLE,  
ST. MARY-LE-STRAND, LONDON

of these details—*e.g.* we have windows in the side walls, and we have followed the Romans, who invented the dome and used it in roofing large spaces—*e.g.* St. Paul's Cathedral. Even smaller churches have generally some sort of turret.

Elder children may roughly compare the classical with the Gothic, especially if there are good examples of both in the neighbourhood, and especially, too, if their own church happens to be a good Gothic example. They can be made to feel that, while the Greek temple with its broad masses and severe outlines suggests repose and dignity, the Gothic with its complex broken outlines and soaring spires is an expression of man's sense of the mystery and infinity of our religion.

#### (4) *Modern Basilica Churches*

Many modern churches built in towns are of the basilica type, with modifications. This is partly owing to the necessity of economising space, as the children will see if they notice the compactness of this shape from the exterior. When they come to the inside they will see that this shape best allows the congregation to be in sight of the altar.

#### (5) *Building Materials*

Let the children note what materials are used in the construction of the church and how these depend upon local conditions. Tell them of differences elsewhere. Thus, in Yorkshire the churches will be built of stone; in the clayey lands of Essex often of brick; in chalk districts flints are used, &c. Stone, of course, can always be conveyed to districts where it is not found locally, but this is expensive. How is the roof covered—with lead, tiles, slate, or shingles? (Shingles are pieces of wood cut to resemble files.)

#### (6) *Orientation*

Lead the children to see that in building a church people have to decide in which direction the length

of the church shall lie. Naturally as many of the congregation as possible ought to be able to see the altar. Where shall this be placed? Through which window of our church does the sun come in at morning service and in the late afternoon? Use the compass to verify this. The longest portion of the church will probably be found to run east and west, and the altar will be at the east end. From what part of the

**The Significance of the East and West Position.** world did our religion come to us? In which part of the heavens does the sun appear to rise? Christians like to think of our Lord as the Sun of Righteousness,

Who brings light and warmth and healing to the souls of men. Refer to the *Benedictus* ("Through the tender mercy of our God, whereby the Dayspring from on high hath visited us"). Therefore of all points in the heavens we prefer to worship towards the east, just as Daniel in exile liked to pray with his face towards the holy place at Jerusalem. At the east end of the church we place the altar or Lord's Table.

[On some sites it has not been possible to place the building so that worshippers face the east. But the altar (or Lord's Table) reminds us of all we owe to Christ, Who is our light, and in such cases we face the altar, not the east according to the compass.]

#### *Scholars' Note-book*

Our parish church is built in the form of —— (supply according to type). If we look at it from the outside we see —— (recount chief features observed). Our church is (most churches are) built with the main portion of the building running east and west (Reason to be given in scholars' own words).

#### *Exercises for Home or Class Work*

Draw Latin cross, Greek cross, plan of Greek temple, buttress, gable. Sketch of one side of parish church as seen from (take "easy" point of view). Any of the foregoing according to circumstances.

## CHAPTER VI

## THE TOWER AND THE SPIRE

THE tower and the spire are so magnificent that they must receive special attention. As it has been well remarked, the tower or spire of an English parish church will give a touch of poetry to the flattest and most uninteresting landscape.

The fortress-like appearance of the ordinary square tower, especially if battlemented, is a survival of old

**Uses of Towers for Defence.** English history. When these islands were being constantly harried by the Danes, the towers were places of defence.

In Ireland the people built round towers, detached from the church, in which they could take refuge. In England the churches, especially when built near town walls, were fortified by square towers such as were built for military purposes. This original use of the tower can be seen in its square, massive strength, in its small windows, whence arrows could conveniently be shot; its battlements, behind which defenders could crouch and from which they could pour molten lead or hurl missiles on their assailants. At Clymping, in Sussex, the recesses in which the ends of a drawbridge are supposed to have fitted are still to be seen one on each side of the doorway in the church tower. The usual method of access to the upper stages of these early towers was by wooden ladders. When more peaceful times came the idea of fortification would still be kept up for the sake of the imposing appearance presented by the massive castle-like structure of the tower.

The tower was not only used for purposes of defence,

but also to give a more commanding view. Hence some towers had many stories, or stages, and these were imitated in later towers; or

**For Keeping Watch.** the square battlemented top of the tower would have a turret at one or more of the four corners, so that a watcher might look to all points of the compass. The turrets, like the battlements, gave variety and picturesqueness to the solid mass of the tower, and so were retained when no longer necessary for their original purpose.



CHURCH WITH FORTRESS-TOWER—CLYMPING, SUSSEX

The towers were also used for signalling from one township to another. In times of danger a beacon fire

**For Signalling.** would be lighted on the roof of the tower by means of flares lighted in iron cages, thus giving warning to other parishes. Another way of

**As Belfries.** signalling is, of course, by the use of bells. In the tower, or in one stage of it,

would be hung the bells, and these were used during the Middle Ages in a variety of ways which

have now fallen out of use (see Chapter VII). Let the children notice the bell-chamber stage of their tower and the openings in its walls to allow for the coming forth of the sound of the bells.

In some cases the first story of the tower was used as a dwelling-place, occasionally by the priest, but

**As a Dwelling Place.** more often by the sacristan. He kept the doors, attended to the bells; he also watched over the relics and other treasures which the church contained, and for this purpose there were openings in the eastern wall of his lodging which enabled him to command the altar at the other end of the church.

The lower story of the tower was sometimes used as a court of justice. Sometimes it formed the porch of the

**Other Uses of the Tower.** church; and in the Middle Ages the tower was often used as a place of storage for

armour, weapons, &c., which might be needed by the townsmen for the king's service (see Chapter XXXI).

Let the class notice the *position* of the tower. If the church is cruciform, perhaps the tower is at the juncture

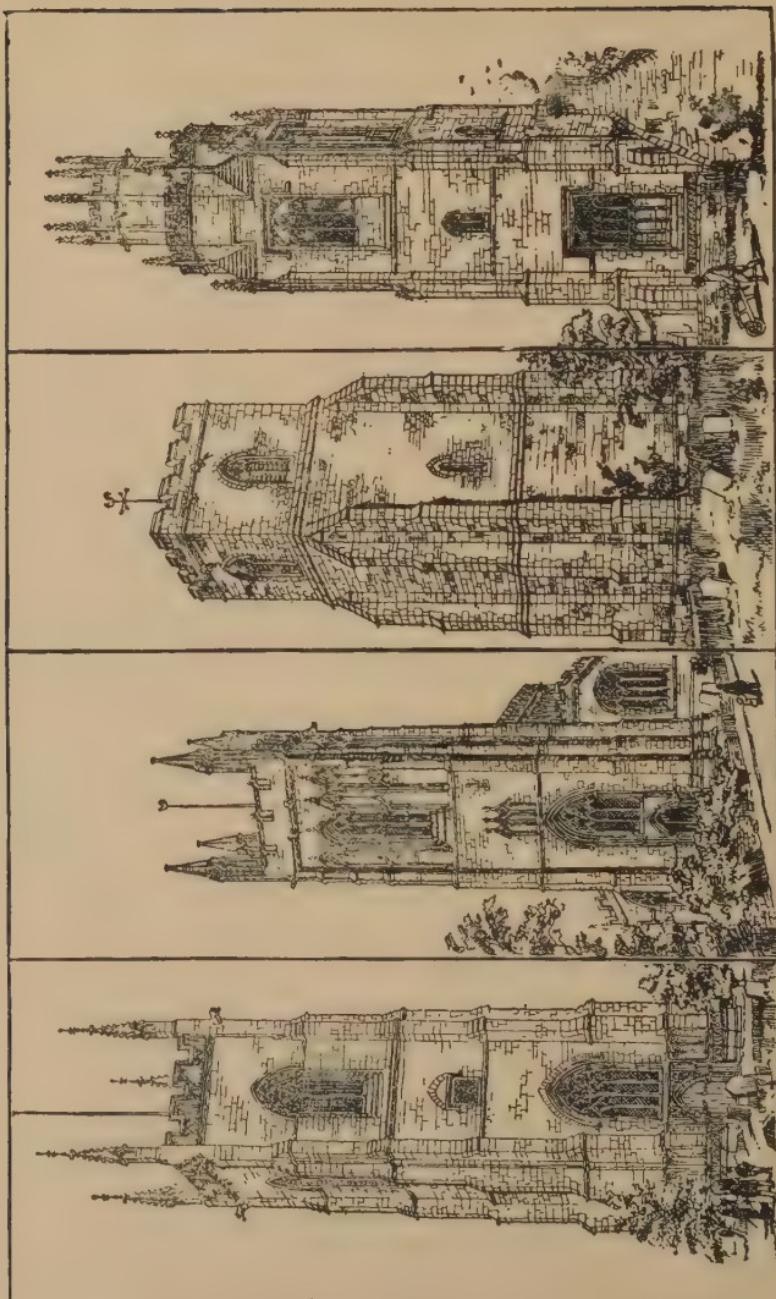
**Position of the Tower.** of the nave and chancel. Here, as can be seen even from the outside, its function is to form a "lantern" to give light

to the interior. The most usual position for a tower is the west end of the church, but it may be found in other positions, and in some few cases will be found entirely detached from the fabric of the church. Large churches may have more than one tower.

Let the class look at the general build of the western tower. How many *stages* or stories has it? The lower part

**General Build of Tower.** is usually comparatively solid, plain, and bare of ornament, except that the western face must be broken by the doorway and west window. This bareness, therefore,

will be best seen on the north and south sides, but, as we look upward to the successive stages, or stories, of the tower we shall see that there is a gradual increase of ornament by means of niches, windows, &c., giving an



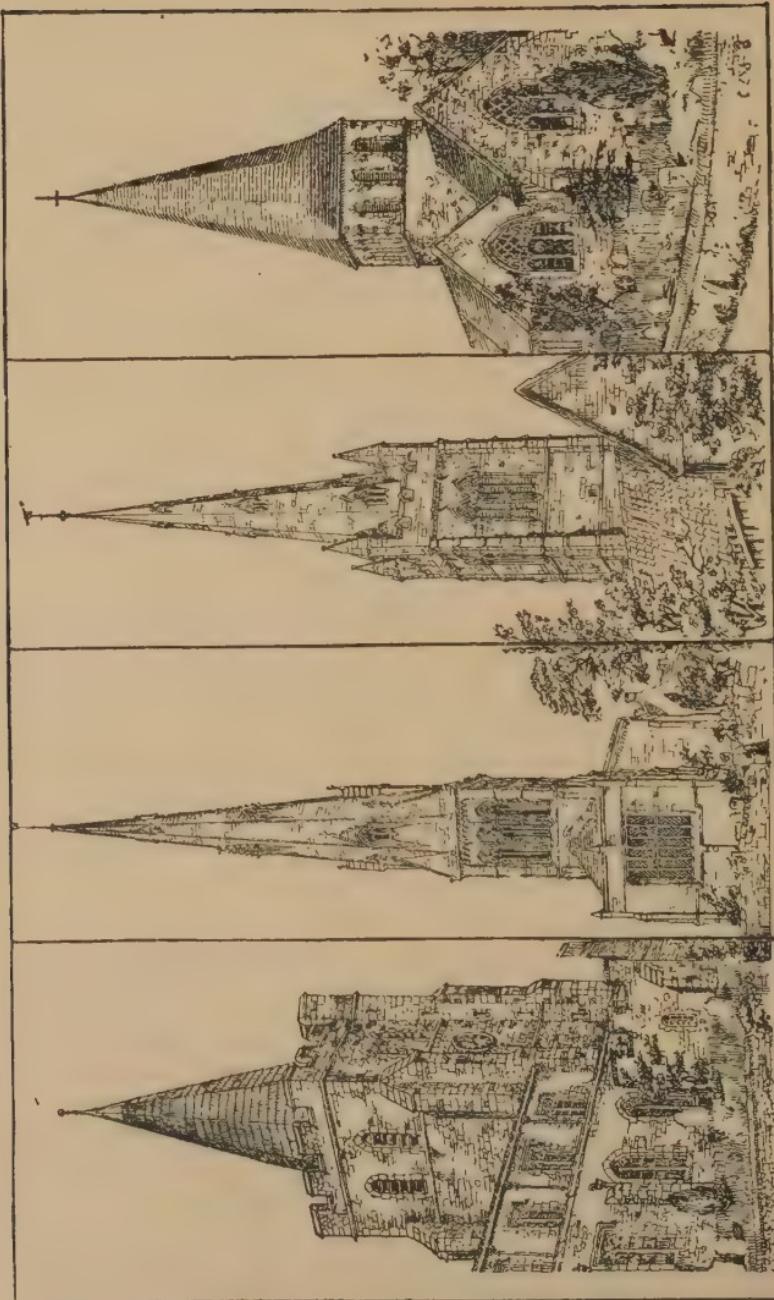
TYPES OF TOWERS

effect of greater lightness as the eye ascends from base to summit. Let the children notice the stage of the tower where the bells are hung. Here, of course, there are no glazed windows. What other contrivances are there? There may be very narrow, deep window-like openings, or there may be a number of ornamental perforations in stone or oak enclosed in a window-like framework, or the window spaces may be filled with louvres—that is, strips of wood which hang arranged like a Venetian blind. Any of these methods may be adopted for keeping out the weather and letting forth the sound of the bells.

The tower may be perfectly flat-topped, or it may, as we have seen, be "finished" by a parapet or by battlements, which are imitations of castle battlements.

**The Growth of the Spire.** Sometimes the tower is crowned with a cap like a pyramid, this also leading the eye upward. This arrangement is often seen in country districts, or the cap may be carried upward to a low timber spire, covered with lead, tile, or shingle (shingles are long pieces of wood about the width of a tile arranged to overlap one another). The next step was to change the material, to make spires of stone and to make them much higher. In Saxon and in Norman times churches were built to satisfy ideals of solidity and strength; but in that period of architecture which we call Early English the aim of the church builders was to express aspiration. The "heavenward-pointing spire," crowning the tower of the church, was their happiest device for leading upward both the eye and the mind.

Let the children notice how the junction of the spire and tower is managed. The ascending spire does not begin to rise abruptly from the roof of the topmost story of the tower proper. Most often pyramidal masses of masonry, called *broaches*, are built inwards from the angles of the tower and unite the two together. Sometimes pinnacles are used to fill up the vacant spaces at the corners of the tower proper, and flying buttresses will connect the pinnacles with the spire. Is the



TYPES OF SPIRES

tapering part of the spire adorned in any way? Sometimes the sharp angles are relieved by little spurs, called crockets. Sometimes there are small canopied windows (*lucarnes*) arranged at different heights. The children will by no means neglect to notice the lightning rod which stands above the spire, so the teacher must be prepared to tell how, the metal being a good conductor of electricity, it forms, so to speak, a safe path for the electric current from the atmosphere above into the interior of the soil under the church, thus preventing it from shattering the masonry.

*Scholars' Note-book*

The scholar can describe in his own words (1) the position of the tower of the parish church; (2) the number of its stages, and how they differ from one another; and (3) the use made of any of these stages—*e.g.* as belfry. If there is a spire he can describe how the spire springs from the tower. He may also attempt a drawing.

## CHAPTER VII

## THE BELFRY AND CHURCH BELLS

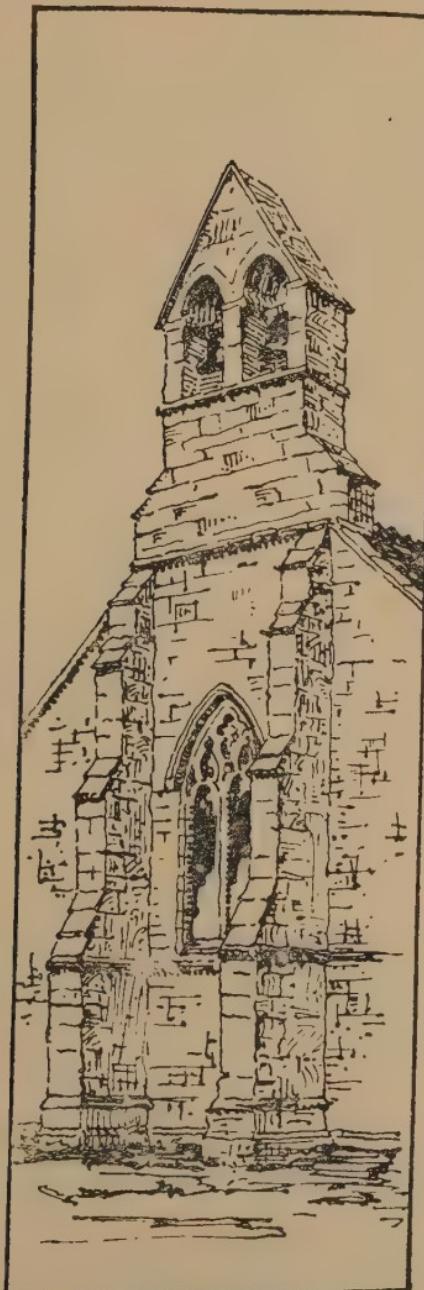
OUR survey of the exterior of the church will naturally lead the teacher to linger somewhat to speak about the belfry and the bells. There are so many associations connected with church bells, both in life and in literature, that he will have much to suggest on this subject. People who have ceased to frequent public worship remember that they "have with holy bell been knolled to church," as Shakespeare says, and the children even of careless parents will have heard them speak of church bells with some degree of sentiment.

We begin with the question: What part of the building is in our church allotted to the bell or bells? In most old churches the tower, on one stage of it, is used as a belfry. Occasionally the west door opens under the tower, which is open above, and the children may see the bells hoisted near its roof, with the ropes hanging down within reach of the ringers. Sometimes

Belfries, Bell-turrets, and Bell-cotes.

the bells are in an upper chamber of the tower, reached by a staircase. If there is only one bell, it may be enclosed in a little turret above the roof, or may be in the open air, protected by a little roof-shelter or bell-cote (*cf.* dove-cote). And in some cases the belfry tower is quite apart from the church. Or, as in some parts of East Anglia, we may find a wooden bell-house, with a thatched roof, in the churchyard. The children will like to hear that in Scotland bells were hung on trees.

We may now pass to the history of the bells in our churches. As our object in this course is to make the



BELL GABLET  
LONG STANTON, CAMBRIDGESHIRE

children feel the continuity of their parish church with the Church of the apostolic days, we go backwards and inquire what was the custom of the Early Church. They

**Bells in the Churches of Olden Times.** will see that no bells were necessary or possible in the days of persecution. In those dangerous times a messenger (or *cursor*) would go from house to house to announce a meeting of Christians. When the Church was at peace a deacon would announce at divine worship the time of future services. After the time of Constantine, when Christianity was the established religion, trumpets or clappers or bells were employed. By the seventh century bells were evidently used—at least in the monastic churches of our own country—for St. Columba is said to have gone into church when the bells rang at midnight, and the Venerable Bede tells us that when the Abbess Hilda of Whitby was dying (A.D. 680) one of her nuns, who was at a distance from Whitby, suddenly heard the sound of the “passing” bell.

The bells in these early times, and much later, had other work to do than merely calling people to church.

**Part Played by Church Bells in Parish Life.** A bell was tolled when a person was dying or “passing.” This was a summons to all within hearing to pray for the soul of the person in those solemn moments of passing from one world to another. It is now tolled at some time after the person has actually died, merely to announce the fact. The children will know that bells are rung for weddings and for local and national rejoicings. Formerly the bells of a town church were rung *backward* to give warning of an attack upon the town or of an outbreak of fire (foray-bells and fire-bells). Children who know Jean Ingelow’s poem, “The High Tide on the Coast of Lincolnshire,” will remember how the old mayor climbed the belfry tower of Boston—Boston Stump—and bade the ringers pull their best to warn the villages around of the rising flood (1571). The ringing of bells, moreover, was believed to have the power of clearing the air from storms and of driving away evil spirits. They

were also used to mark the time of day as well as the "hours," i.e. the hours of the principal services—twelve, three, six, and nine. The curfew bell closed the day. Remind the children of their history lessons, of Gray's Elegy, &c. In corn districts the church bell was rung to tell when gleaning might begin. In some places the church bell would be rung on market days during the winter to guide the people to their homes—a great boon in the open country on unlighted roads.

It is no wonder that men and women of the Middle Ages had an affectionate regard for the church bells which entered so much into their life. We can imagine how gloomy England must have been during the Interdict of the reign of John, when all the church bells were silenced. This affectionate regard on the part of the people showed itself in various ways. Gifts and bequests were made to provide bells. A famous window in York Minster shows an Archbishop blessing the donor of a bell, which is pictured in the midst of the window, while the border shows figures playing other musical instruments. Names were given to important bells,

**Names of Bells.** especially in cathedral churches. Thus we have "Great Tom" at Lincoln and Oxford, the "Bell Harry" at Canterbury, and "Great Peter" at Exeter and Gloucester. Many of the bells at present bearing these names are comparatively modern, replacing bells which belonged to these churches in times past, but the "Great Peter" at Gloucester is the same that was used in the Middle Ages. It bears a Latin inscription, which runs, in English, "The monastery had me made in Peter's name."

Besides the great bell, or peal of bells, belonging to the church, there were in pre-Reformation days several other smaller bells. They were intended to mark the progress of the service. The *sanctus* bell was usually

**Bells during the Service.** hung in a turret or cote on the gable over the chancel arch. It was rung when in the celebration of the Eucharist the words "Holy, Holy, Holy" were sung, so that those who

could not come to church might know when the most solemn part of the service was about to begin. The *sacring* bell was much smaller, and hung inside the church, usually on the Rood screen. It was rung during the prayer of sacring (making sacred)—the consecration prayer as we now call it.

The making of church bells was one of the labours of the monks, to whom many of our great churches at one time belonged. The earliest bells, it is thought, were made of metal plates riveted together, like a cow-bell. But the art of bell casting or founding (Latin, *fundere*=to pour) was known in England very early. Bell-metal is a compound of copper and tin. A core is prepared of the exact size and shape of the interior of the bell, and over this a cope or covering is arranged which is of the size and shape of its exterior. The molten metal is poured into the space between. Inscriptions and ornaments on the bell are produced in relief from stamps also in relief, which are pressed into the mould, making a hollow impression in it.

Naturally, founders and donors were fond of decorating their work with inscriptions, and some of these will interest the children. The earliest inscriptions—those of the fourteenth century—were very short, the name of a saint, e.g. “Campana Beati Pauli”—“the bell of blessed Paul,” or the name of the maker—“John cast me.” The bells were personified in such inscriptions as: “I am called the bell of Mary the excellent Virgin,” or “I have the name of the heaven-sent Gabriel.” A bell raised in 1630 says, “I am a crier in the house of God; come and kip [keep] holi.” Sometimes texts were used—“Sit nomen domini benedictum” (“Blessed be the name of the Lord,” Job i. 21). A very favourite text in pre-Reformation times was the angelic salutation, “Hail, Mary, full of grace.”

Various makers had their favourite inscriptions. Thus one famous bell-founder liked to put on his bells:

The sound that reacheth God above  
Is not a clang, but voice of love.

**Making of  
Church Bells.**

which is of the size and shape of its exterior.

**Inscriptions  
on Bells.**

interest the children. The earliest inscriptions—those of the fourteenth century—were very short, the name of a saint, e.g.

In pre-Reformation days, as sometimes in our own day, bells were consecrated by a special service to the uses of the church. In ancient times holy water was poured upon them, incense was burnt around them and within them, and they were touched with oil and salt.

At the dissolution of the monasteries, and through the early days of the Reformation, bells shared the fate of

**A Bell for each Church.** other kinds of church furniture. They were sold, or used for secular purposes. The bells of convent churches were given to parish churches, and for a time—down to about 1600—there were very few new bells. But the custom of using a bell for public worship was always maintained, and, indeed, by canon law every church must have at least one bell to call the parishioners to public worship.

The children will know that bells are treated in various ways, according to the sound that is to be produced.

**Different Modes of Sounding Bells.** One bell may be simply *rung* by pulling at a rope, which makes the clapper strike the sides, as in ordinary town churches. In

*tolling*, the bell is pulled very slowly, so that the vibrations of one stroke die on the air before the next begins. Or there may be a *peal* of bells, when first one, then another, is pulled by a number of men standing together in a belfry, each with his rope in his hand, ready to pull when his turn comes. In a *muffled peal*, one side of the clapper is covered with felt or some similar substance, so that alternate strokes sound only faintly. Or the bells may be *chimed*, so as to make a tune. This means that a set of bells, usually eight, have been prepared in such a way that each bell strikes a different note. The pitch of the bells varies according to their size, the largest giving the lowest tone. An invention called the *carillon* causes the bells to be struck in succession by hammers moved by clockwork or other mechanism. In some churches tubular bells are provided for this purpose. Again, in some churches the bell-ringers are very proud of their skill in “ringing the changes.” The bells are made to sound in succession,

but not always in the same order, and a great number of changes are possible. Thus a peal of five bells will give 120 combinations.

### *Scholars' Note-book*

In early days of persecution, Christians were summoned to their meetings for worship by a messenger. When Christianity became the established religion of the Roman Empire, bells were used, and we find them in English churches in the seventh century.

Bells are made of copper and tin poured into moulds. If a church has many bells they may be so made as to produce a tune or chime. Every parish church must have at least one bell.

### *Additional Home or Class Work*

1. Mention the different uses of the parish church bell in past times and at the present day.
2. Read what is said about church bells in Milton's "Il Penseroso," Tennyson's "In Memoriam," and Longfellow's "Golden Legend." Look out for any other references to church bells that you may find in reading English literature and make a list of them.
3. Make a short list from the Bible of suitable inscriptions for a bell.
4. Write out the following riddle:—

I saw six birds all in a cage;  
Each of them had one single wing,  
That they could fly and sweetly sing;  
Their age did not abate their strength;  
Their tails were thirty feet in length.

*Answer:* The bells in a tower.

N.B.—The teacher will find interesting materials in "Church Bells," by H. B. Walters (A. R. Mowbray & Co., 1s. 6d. net).

## CHAPTER VIII

### THE CHURCHYARD

In our last lesson we supposed the class to be surveying the exterior of the church. But, with the exception of some of those newly erected in crowded suburbs, most of our churches stand in an enclosure or "yard"—in a green setting which not only throws into relief the height and dignity of the building itself, but also isolates it from the surrounding houses so that the worshippers can experience a sense of aloofness and quiet. Remind the children that "yard" is the same word as "garden"—an enclosed space; also that not

**A Consecrated Spot, "God's Acre."** only the church itself, but its "yard," has been consecrated to sacred uses. The churchyard is "God's acre." It is used, or has at one time been used, for burial.

Explain that reverence for the tombs of the dead is a feeling found among all peoples except the lowest savages. When the doctrine of the resurrection of the body was preached to our Saxon forefathers it became natural for them to wish to lay their dead in ground which they had come to think of as holy; that there, under the shadow of the church, they might await the Resurrection morning.

The churchyard of an old parish church, however, was a holy place before it was used for burial. Remind **The Churchyard Older than the Church.** the children of the early missionaries preaching in the lonely hamlets of the early English settlers in this country.

They would preach on some part of the open space which belonged to all the villagers. Here a cross of wood or stone would be set up, and the part

around this cross would be looked upon as the allotted place for worship—God's acre. Any well or spring on the open space would be available for baptism. "The rite of baptism was administered at the wells of water still found in or near the oldest churchyards, but generally seen under the wall half in and half out of the churchyards." The Sacrament of the Lord's Supper was administered on small portable altars. Later on a church would be erected on part of this ground, and, as we have said, the remaining portion would be still held sacred. The faithful sometimes procured permission for their dead to be buried in the porch or in the church itself, but for the most part burials took place in the churchyard. The modern cemetery (*cæmeterium*=a sleeping place) represents one great churchyard consecrated to receive the dead of many parishes. Illustrate from local nomenclature.

In village churchyards the dead may still be buried without the same fear of danger to the living which has caused the practice to cease in towns.  
**The Churchyard in Literature.** Discuss this very briefly. And since

the English village churchyard has entered so much into our national literature, it is worth while trying to get town children, for whom its only analogue is the cemetery, to feel something of the pathos of Gray's "Elegy," or of Tennyson's wonderful descriptive stanzas in "In Memoriam." Show them photographs or pictures of a rural church with "God's acre" lying around, where "the rude forefathers of the hamlet sleep."

For all children there are two thoughts to be brought out in this connection: (1) The presence of these graves

**The Churchyard a Witness to the Continuity of Church Worship.** around the House of God is a reminder of what we have said in a former lesson—that it has been the spiritual home of past generations. The succession of

worshippers has gone on through the centuries. Here lie those who once worshipped—lifted their prayers, sang praises, received the Sacraments—where we worship to-day.

(2) Though one would not wish, in dealing with the young, to dwell unduly on the idea of death, the present is perhaps the best opportunity for touching on a theme in which they are always vaguely interested at this age. Show how the churchyard witnesses to man's belief in a life beyond the grave. Let the children consider what reminders of this doctrine the churchyard supplies. There are the flowers planted or laid on the graves—emblems of resurrection in a glorified body. Tennyson's "old yew that graspest at the stones" with its thousand years of foliage, ever green, is another emblem. Still more the "holy texts" on the graves themselves tell not only of resignation but of hope. They are echoes of that faith in the "life everlasting" which is proclaimed within the church walls at every Office. Let the children notice, too, how the graves, like the church itself, are in most cases orientated; the body has been laid in the earth with the face and feet towards the east, as it was thought that the sleeper would arise on the Resurrection morning.

In this connection it may be well to give some incidental suggestions that may help to improve the taste of the next generation with regard to funereal monuments. Thus it has been justly pointed out that polished granite and white marble, forming a staring white girdle around an old church, are quite out of keeping with its grey walls and draw too much attention to themselves. Plain stone is much better. Sepulchral statuary is often in very poor taste. The funereal urn carved in stone or marble

Mistakes in Churchyard Emblems. above an ordinary tomb is quite out of keeping, though in cases where cremation is the method of disposing of the remains of the soul's discarded "clay cottage" an

urn is a quite appropriate means for the reception of the ashes. The broken pillar to symbolise the loss of the head of a household has a hopeless appearance, while the inverted torch is frankly pagan in its suggestion. And it may also be worth while to point out that the cross, the

sacred emblem of human salvation, is not the fittest shape on which to inscribe particulars of a person's age, date of death, title, family, and position in life. It is better that one churchyard cross should be reared among the graves, even as the cross is lifted in church, to tell the story of the redemption of all men. If it is desired to testify the faith of the departed, a small unostentatious cross on the grave will suffice, the inscription being



A CHURCHYARD CROSS

reserved for the headstone, if any. In poor districts, however, where a funeral is made the occasion for preposterous and almost criminal extravagance, point out that a simple mound serves every purpose of marking a grave. God soon makes it beautiful with grass.

Let the children notice how in a village churchyard or in the parish churchyard of an old town there are paths, sometimes from all points of the compass, leading

up to the church door, and also affording a thoroughfare through the churchyard to roads or lanes beyond. These

**The Churchyard Path.** paths are probably among the very oldest roads in the country. They were made

long before the existing roads and streets

which are now so much more frequented. They may be traced backwards from the church across "private" lands, through meadows, woods, and parks. They are "rights of way" to church, and represent the tracks which countless families of churchgoers have used through the past centuries. No landlord may stop a "church way"; it can always be kept open by the parishioners to give access to their parish church. And as we walk along the churchyard path we see on either hand the graves of those who during their lifetime came so often along this same path either to church or past it to the homes of their neighbours on what the Prayer-book calls "their lawful occasions," and who have now found their last resting-place beside it.

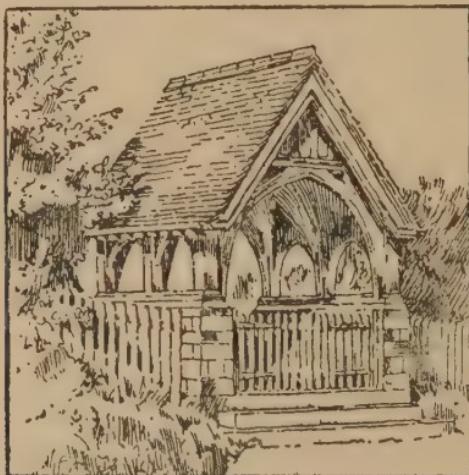
With some classes it may be admissible to recount the function served by the churchyard in the Middle Ages,

**Bygone Uses of the Churchyard.** when it was used not only for ecclesiastical functions, such as miracle plays, but

for purposes which we should now regard as purely secular—for festivals, such as "church-ales," and as a sort of extension to the market-place. Indeed during some periods churchyards were not properly walled in, and were a common meeting-place for gossiping and the transaction of business. All this, it may be explained, is not so irreverent as it seems to us, for the church and its precincts were in those days the home of the people in a very real sense, and all the activities of life clustered about it. Nevertheless, there came to be a feeling that the churchyard should be kept free from such uses. We still have a statute passed in the reign of Edward I. which says: "And the King commandeth and forbiddeth, that from henceforth neither fairs nor markets be kept in churchyards, for the honour of the Church."

There are still traces left of the old custom of

haunting the churchyard for pleasure. There is the sober walk "round the churchyard" before or after church; village lads congregate around the gate, or against the outer wall. But our modern feeling is that the churchyard, like the church, should be a place set apart. Children like to linger about a churchyard, and as they approach the age of reflection some imaginative conception of what it means should be given them as a safeguard against thoughtless mischief. Parents will, out of "respect for the dead," warn them against playing on graves, but this motive, often half pagan, needs subliming somewhat by the help of fuller Church teaching.



LYCH-GATE

In the case of many old churchyards the principal approach is by a lych-gate. The old English *lic*, or *lice*, **The Lych-gate.** means a corpse. The gate was so called because here the bearers sometimes paused and rested with their burden when bringing a corpse for interment. The roof above the gate sheltered the bearers and coffin while resting, and the wooden portion below served as a kind of trestle. Lych-gates are now often built for new churches also.

*Scholars' Note-book*

The churchyard, or "God's acre," is consecrated ground. It is the resting-place of parishioners who have worshipped in the church in times past. The churchyard reminds us of the teaching of the Church with regard to the Resurrection of the Body. (Tell in your own words how we are thus reminded.)

Make a list of four (or six) of the texts which you think most suitable to inscribe on the grave of a Christian (or) to keep in your mind when a Christian dies.

*Additional Class or Home Work*

1. Gather any information from the Old Testament which tells us how the Hebrews buried their dead.
2. Describe the tomb in which Our Lord was laid by St. Joseph of Arimathea.
3. (Where materials are accessible.) Describe the tombs of the early Christians in the Catacombs.
4. Write a short essay on "The Path to our Parish Church." Make a plan of the churchyard and church, and show the paths by which they may be reached.

## CHAPTER IX

## THE PORCH AND THE DOOR

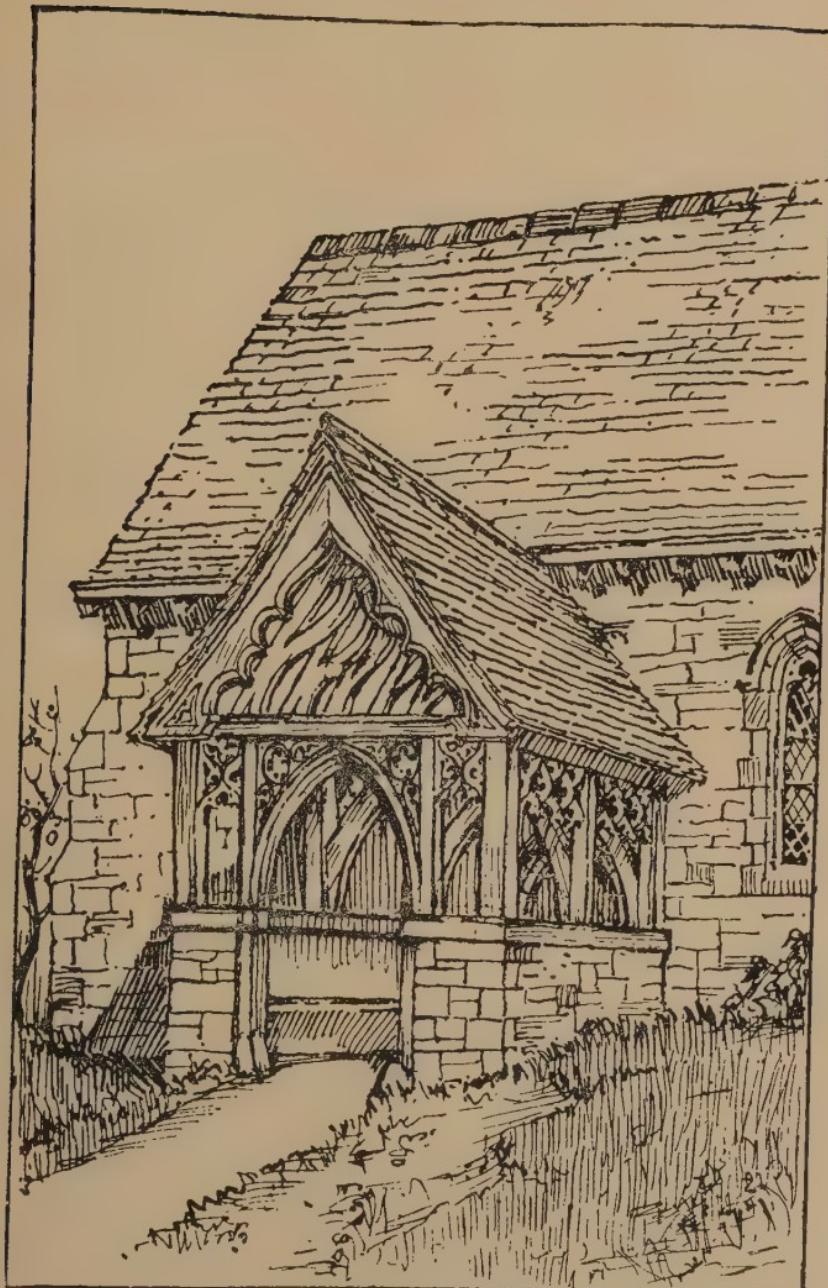
WE have brought our scholars through the churchyard and round the exterior of the church. Now they are preparing to enter the building itself. Let them pass round the outer walls and notice the doors, naming them according to their orientation, the North Door, or, according to their use, the Vestry Door, &c. If there is a

**Entrances to the Church.** crypt, special interest will attach to the door leading thither, and teachers must be prepared also to find that even the door leading to the heating chamber will have some suggestion of mystery. Let the children decide which is the principal entrance. Probably it will be on the west. Why? Any person entering sees at once the solemn spaces of the church and will face at a distance the altar at the East end. Are any of these doors sheltered by porches? (Children often use the words "porch" and "door" indiscriminately.) A porch (*cf.* Italian *portico*) is more than a mere door.

**The Church Porch.** It is a *roofed* projection from the main building sheltering the approach to the door, so that one does not enter abruptly, as it were, from the outer space. In some few cases, however, the porch is formed by the lower story of the tower.

Let the class notice how the instinct of the architect has led him to beautify this approach into the House of God. In an abbey or cathedral church it may be rich with statuary. Show pictures or photographs. There are figures of saints and apostles, pious founders, men and women who in their lifetime have served the invisible Church, and whose

**Adornment of the Porch.**



PORCH, ALDHAM, ESSEX

labours are thus commemorated in the visible fabric—there is a king with his sceptre, a martyr with his palm, a bishop with his crozier, an abbess, or a queen perhaps, bearing a model of some noble church erected by her in her lifetime. Or there may be merely the beauty of stonework carven into columns and panels and tracery. And even the plainest wooden porch has generally a beauty and a simple dignity which make it not incongruous with the fabric to which it belongs.

In the early basilican churches of which the children have heard (*vide* Lessons IV. and V.) the porch, or *narthex* as it was then called, was far more important than at **The Porch or** present. It generally ran across the whole **Narthex of** of the western end of the church, and **Early Churches.** formed a separate division of the fabric. Show again plan of Silchester Church. It will indirectly impress the class with the privileges of Churchmanship to hear that to this part of the church were admitted converts who were not yet baptized Christians, but who were preparing for baptism (catechumens), and also people who, though baptized Christians, had been guilty of wrongdoing and had been banished for a time from the ordinary worship of the Church, and especially from the Sacrament of the Lord's Supper (penitents). These two classes of persons assembled in the porch, and through the open door took part in such offices as they were allowed to share, and heard the Holy Scriptures and the sermon. After this they were sent away, a priest first praying with each person separately, according to his circumstances and state of mind. At the beginning of the service these catechumens and penitents would stand in the porch asking the prayers of the more privileged faithful who passed through their ranks on their way to partake of the Holy Communion.

We may now pass on to mediæval times, and here we have some objective helps. The children will notice that there are two kinds of furnishings in the porch—the benches and the notices. These notices again are either civil or ecclesiastical, relating to the business of the town or city, or to the business of the church itself.

Both benches and civil notices are survivals of a time when the church porch was used for many purposes which we now call secular. The porch was recognised as a place of public resort, and here business of various kinds was transacted, notices were proclaimed, news was discussed, and cases were tried. Parts of the baptismal and marriage services took place here, and these proceedings were of course open to the eyes of curious observers in the market-place or of loiterers in the church-yard—churchyard and market-place being indeed not always marked off from one another (*vide* Mrs. Green's "Town Life in the Fifteenth Century"). In Shakespeare's time we gather that the night watchmen used the porch much as cabmen now use a shelter. Dogberry and Verges in "Much Ado about Nothing" "sat on the church bench until morning."

The children will like to know that school was also held in the church porch in early days, the scholars probably being taught by a chantry priest—*i.e.* a priest appointed to chant Masses at an altar of the church. Even in later times the porch continued to be used for the purpose of teaching. Thus Evelyn, who lived in the time of Charles II., says: "One Frier taught us in the church at Wotton." The stone benches in many porches were no doubt the seats on which the scholars and catechumens sat while they were receiving secular instruction or being prepared for baptism—the whole arrangement, one imagines, being a forecast of the open-air schools which, we are told, are to be the schools of the future, for the porch must have been only less draughty than the corner of the open cloister which was also in mediæval times a favourite place for a classroom.

In some churches we find a room built above the porch, sometimes called the *Parvis*. The word Parvis is a corruption of "Paradise," which was more properly applied to the place before the porch, but afterwards came to be used for this upper chamber. The Parvis was generally

**The Parvis or Room over the Porch.**



PORCH, NORTHLÉACH

used to keep the books and documents of the church, but sometimes it seems to have been the home of the chantry priest, who sang Masses in the church and taught the children in the porch below.

Let the children remark the civil notices to be read in the church porch. The churchwardens are compelled to exhibit there such documents as lists of

**Civil Notices in the Church Porch.** parishioners liable to pay rates, notices relating to military service, &c. These notices appear here not only because the

church porch is still regarded as a public place where people are likely to congregate—they are in fact a survival from mediæval times. In case of comment from the children point out that we need not resent this intrusion, as it may seem, of secular matters; for these notices relate to a parishioner's duty in his parish and to the State—a duty which the Church should help him to fulfil in a right spirit. In this sense the "secular" and "sacred" spheres touch one another, as is fitting.

There are also in the porch (or, if there is no porch, just within the door) notices relating to the Church

**Church Notices in the Porch.** and its services, and to meetings connected with various forms of Church work. Encourage the children to get into

the habit of observing these. "Where's Mombasa?" we heard one errand-boy ask another on reading in a church porch a notice of a missionary meeting; it is good to stimulate even so much interest, and to help to prevent the habit of listless indifference which marks so many grown-up people who were churchgoers in childhood. Ecclesiastical notices, of course, seem quite in keeping with the immediate proximity of the church, but we may further deepen interest by telling the children that in olden times the porch was used for some of the purposes of the church itself. In very early times persons of high rank or of great renown for piety were buried in the porch. This was before burials were permitted in the church itself. Before the Reformation, as we have said, parts of the baptismal and the marriage services were per-

formed here. In old church porches the stoups may be seen where holy water was placed for the use of worshippers before they entered through the doors, showing that the porch itself was regarded as sacred. We may look upon it, then, as a place connected with which the parishioners had very many memories, intertwined both with their religious experience, and with their homely life outside.

Finally we may point out that the notice—" Whosoever thou art that enterest this church, leave it not without one prayer for thyself, one for those who worship, and one for those who minister therein"—a notice now very fitly seen in many churches, is a reminder of the special purpose of the building we are about to enter. It is a place where we come into the presence of God in a special sense, where we may pray in quiet to our Father in heaven. But we may not even in our prayers be concerned with self alone. The church is the home of others besides ourselves, and for all those who gather within its walls, our neighbours, children of the same Father, we are also bound to pray.

Sometimes, where there is no porch to a door there is at least a recessed *doorway* adorned with some form of **The Doorway.** architectural ornament. Of course if the church happens to possess, for example, one of the characteristic Norman doorways still happily in many cases preserved even when a more modern fabric has superseded the original structure, the teacher will feel a pride in such a possession, and take pains to acquire, if he has not already gained it, such architectural knowledge as will enable him to help his pupils to analyse it, to *read* it, as it were, to draw portions of the ornament, and, if they are old enough, to make sketches of the doorway itself. So strong is the power of association that the pride and the interest of feeling, as it were, a proprietorship in some unique building or portion of a building form no slight link in the chains of attachment to all that "our church" stands for.

Now we come to the door itself. In some of our statelier churches the space above the door (*typanum*) bears representations of the figure of our Lord—or of some events in His life. This is a reminder of His words: “I am the Door.” The mention of the door may remind the teacher of the proverb: “Wide as the church door.” The great doorway of the church, generally the western, is broad enough to admit many at a time. The church is open to all, rich and poor, high and low, learned and simple; it is the home of all the parishioners.

Finally the teacher may well try to secure that the church door is an open door, on week-days as well as **The Door** on Sundays. It is a great mistake to **Leading to the** think that only adults need this privilege. **Open Church.** In early adolescence there is often a craving for solitude, which is not always to be secured even in a fairly spacious home. Here again, early habit, unconstrained in its origin, is of the greatest influence in after-life. The young people of the Church of England should find it as easy as those of the Roman communion to slip unostentatiously into the chapel or church attached to their school or into their parish church there to say a brief prayer or even to sit still and think.

#### *Scholars' Note-book*

The *Porch* or *narthex* of the early churches was the place where catechumens and penitents assembled for certain parts of the service. They might not enter the church itself nor be present at Holy Communion.

In the Middle Ages people met in the church porch to transact business. We still see notices relating to civil life displayed in the porch of our parish church. School was sometimes held in the porch.

#### *Additional Class or Home Work*

1. Find out all you can about “Solomon’s Porch” and the “Beautiful Gate” of the Temple.

2. What notices do you find in the porch of your parish church?
3. Draw (any detail of special beauty or interest in porch or doorway).
4. Find from the Psalms or from the New Testament any suitable texts to inscribe in a church porch.
5. Read Longfellow's poem called "The Statue over the Cathedral Door."

## CHAPTER X

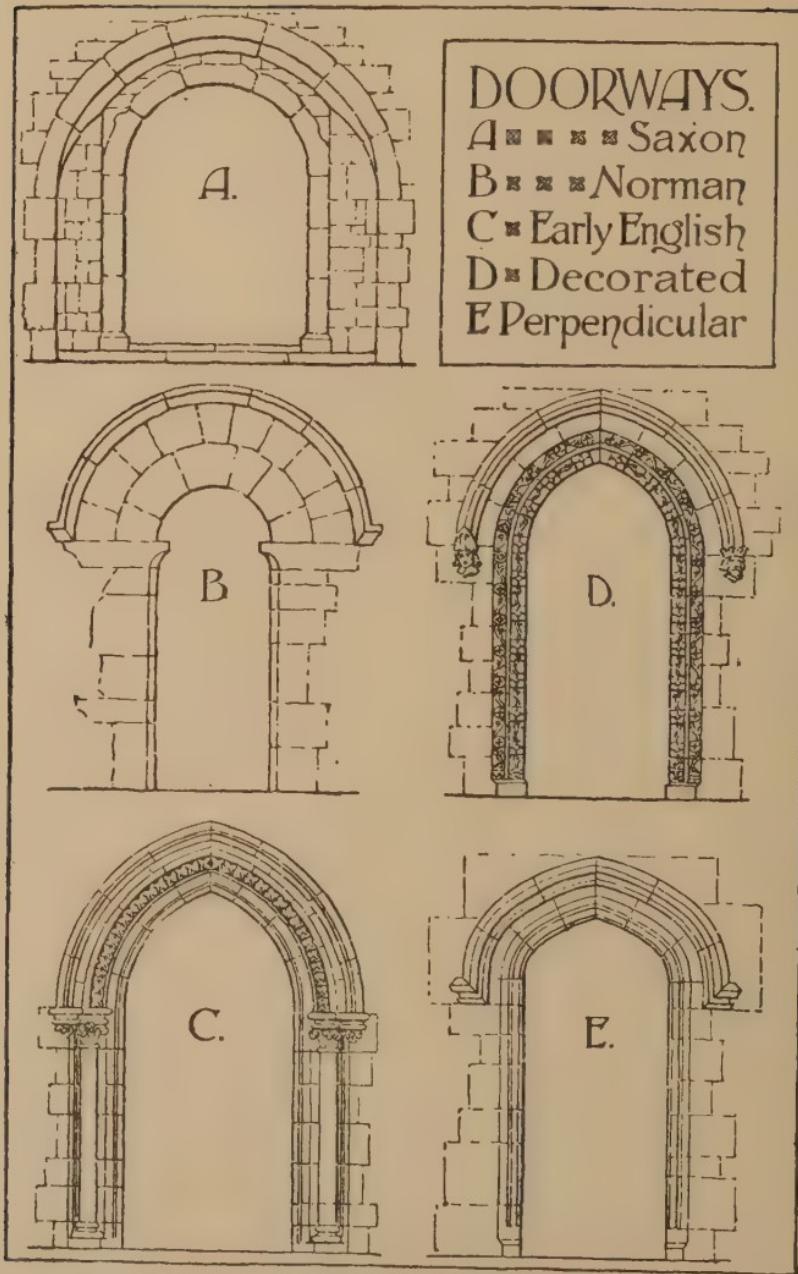
## THE INTERIOR OF THE CHURCH

WE now imagine our class to have passed through the west door of the church, and to be standing just within the building. In very many cases where the west door is large it is not used for entrance on ordinary occasions. The congregation come into church in small groups, and if the west door were used this would cause perpetual rushes of cold air into the nave, to the discomfort of those already assembled. Smaller doors at the north and south, therefore, are more usually employed for entrance, especially in winter. When the congregation

**Within the Church Doors.** is dismissed the people pour out in one crowd, and therefore the west (or principal) door is opened as a means of exit.

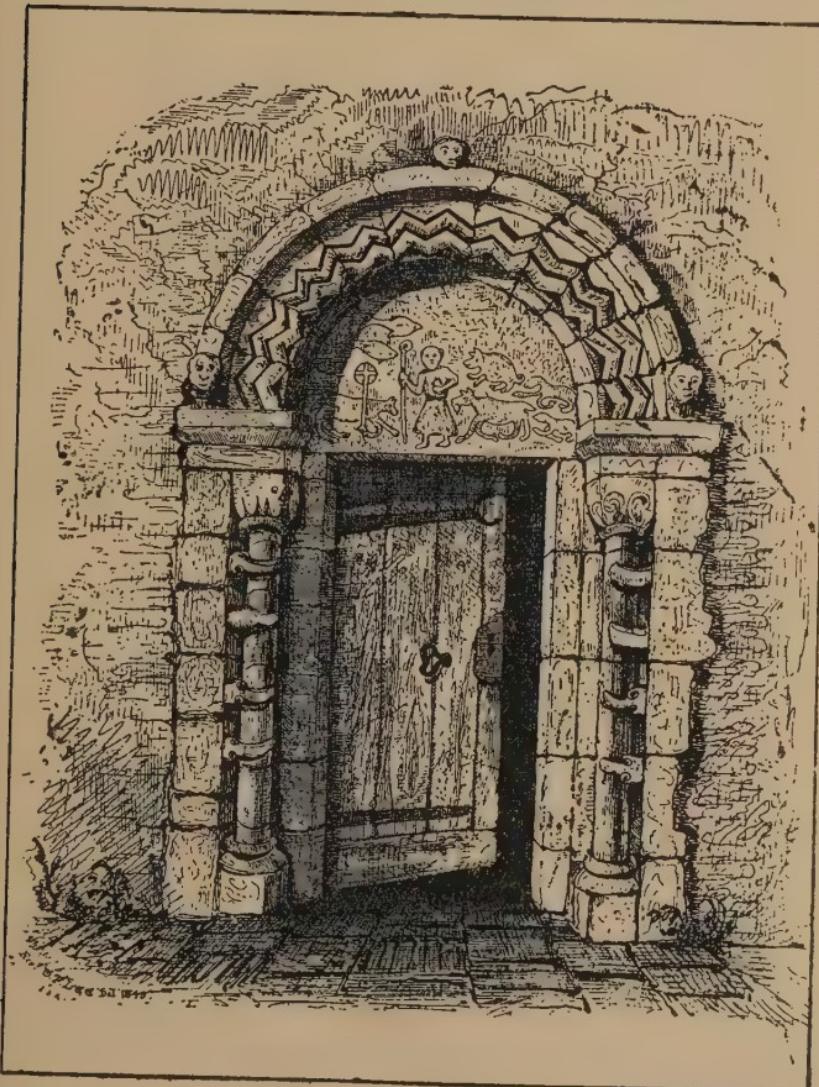
This is a practical arrangement, the reason for which may not occur to the class, who may wonder why the principal (west) door is closed. On the occasion of this lesson, however, there should be a ceremonial opening, as it were, of the west door, so that the children may enter at a point whence they will see the whole church at a glance, and gain the best impression of its proportions and arrangement.

When they have passed through the door and paused for a few moments at the west end, let them walk up the nave and notice how the interior is planned. In the first place they should be led by questions to note that every church has three principal parts. First, **Three Divisions of the Church.** there is the part intended for the people, then the part allotted to the choir, and, thirdly, the part where the altar is placed, and where only the priests, deacons, and servers are admitted during



TYPES OF DOORWAYS

service. These parts may be considered at first without reference to the structural arrangements of the church.



NORMAN DOORWAY WITH TYMPANUM  
(HOGNASTON, DERBYSHIRE).

Immediately within the door there is probably a wide area clear of seats, so as to allow of people leaving the

church without delay or confusion. At the side of the western door, sometimes immediately in front of it, we usually find the font. Let the children think out the reason for this position. The font stands there for the administration of the sacrament of baptism, by means of which a parishioner is admitted to the Church. At the opposite end can be seen the altar, which is used for the other great sacrament of the Church.

The part of the church allotted to the use of the people is the great rectangular space called the *nave*.

**The Nave.** This is usually derived from Latin *navis*, a ship. It was a favourite idea of the early Christians to compare the long-shaped hall where they met for worship—the eastern end of which was rounded into a narrower portion, the apse—to a ship, in which they might be safely guided to the shores of peace. The Bishop was the captain, the clergy the crew, and the laity the passengers. In the nave are the seats provided for the worshippers—benches, pews, or chairs. There is an alley or passage between these leading up to the chancel. If the church is large, the nave has an aisle on

**Aisles and Arcades.** one side or on both sides (Latin *ala*, wing), and in each aisle also a passage is left.

Let the class note how the nave and aisle are marked off from one another by pillars and arches forming an arcade. Let the children count the spans of the arcade. Reserve the closer examination of pillars, arches, &c., until a future lesson. How are the aisles lighted? *e.g.* Are there windows in the outer wall of the aisle? In modern town churches, where windows near the street might admit noise, the aisle is often lighted only from the nave. How is the nave lighted? In some churches there are two divisions of the wall of the nave evident, that occupied by the arcade, and the space

**Clerestory.** above pierced by windows. This is the *clear story*, or clerestory, a word which explains itself to the children. In some churches there is an intervening story, usually unlighted, consisting of arcades not pierced by windows—the triforium.



SOUTHWOLD CHURCH—INTERIOR

C. S.

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**Pulpit and Lectern.** The people assemble in nave and aisles not only to assist at the services which clergy and choir are conducting, but also to listen to the Scriptures and to hear sermons. Hence, at the chancel end of the nave, where they can command the whole congregation, stand the lectern and the pulpit. The children will like to notice how these come, as it were, halfway between the font and the altar.

When we have reached the limits of the nave towards the east, we pass into the chancel. Let the class notice the grating or screen (*cancelli*), which gives its name to this part. The historical significance of the grating may be reserved for later remark. If there is a high screen, it is used in many churches to bear the cross or rood (rood screen). If there is no screen, but only a low pierced wall or grating, the rood is often displayed upon a beam stretching across the chancel arch.

On approaching the chancel we notice that it is generally raised by one or two steps above the nave. This helps to make not only the choir, but also the altar, which is in the sanctuary at the end, more easily visible from the nave. The chancel is usually somewhat narrower than the nave; notice if this is the case. If the church is cruciform in shape, the class is now in the best position for noting, from within, those portions of the cross of which they followed the outlines on the exterior of the church. The two shorter arms of the cross—the transepts—usually, in parish churches, open west of the chancel, and one of them, perhaps, contains the organ.

The cross is continued to the further wall of the sanctuary. Let the children notice the length of chancel and sanctuary, taken together, relatively to that of the nave.

They will be interested in noting the seats of the choristers, and the places of the clergy in the choir. Are there any aisles to the chancel? Perhaps the organ is placed in one of these aisles. The other may perhaps be used as a side chapel.

Now we come to the sanctuary. This is a part of the

# A TYPICAL LARGE PARISH CHURCH SECTION SHewing CHIEF STRUCTURAL FEATURES



ARCades, &amp;c., SECTION

chancel railed off from the rest, or raised above it. Let the class tell, and still more let them feel **Sanctuary.** that this is in order to give special dignity to the altar, and to show that it may not be approached except with reverence, and by appointed persons. Sometimes, as we have seen, the space allotted to the sanctuary is merely the square end of the chancel. Sometimes it is rounded; sometimes it is polygonal; in either of these cases it is called an apse.

The sanctuary is also called the presbytery (*presbyter*, a priest), because only the priests and their assistants are admitted within it during service.

The method of this perambulatory lesson will be, in the first place, that of *observation* with explanation. Let "Reading" and the children observe attentively, instead of the Parish merely casually, the parts of the building—**Church.** analyse it, so to speak, under the teacher's direction, and *read* it. For as Ruskin has reminded us in the *Bible of Amiens*, a church is really a great book. Then, as the observations are made, the teacher will ask questions which will set the mind on the track of the explanation of what is observed. The explanation may

**Symbolism and Utility.** be a matter of *symbolism*, as when the children are challenged to say why font or lectern should be placed where they are, or of *convenience*, as in the placing of seats and doors. The children are hardly yet able to appreciate that beauty of noble perspective and proportions which fine architecture gives; perhaps the teacher would be wiser to let the soaring columns and stately vistas of a beautiful church make their own unconscious appeal. But if he is fortunate enough to be training children who are worshippers in some specially glorious church, some of his own reverent enthusiasm will be inevitably communicated to his class by that most potent of educational influences—suggestion—and his discrimination and knowledge of detail will add such interest to all his explanations as will set his learners on the track of fuller knowledge. A plan of the parish church should be

worked out in a second lesson, on the basis of the observations made during the visit.

*Scholars' Note-book*

Our parish church has three divisions:—

1. For the people, the nave and aisles.
2. For the clergy and choir, the chancel.
3. For the clergy and their assistants only, the sanctuary or presbytery.

Plan of parish church to be drawn and names of parts inserted.

*Additional Home or Class Work*

1. Plan to be drawn from memory.
2. Compare the arrangement and contents of the Jewish Tabernacle with those of your own parish church, and give reasons for the difference.

## CHAPTER XI

## THE FONT AND THE SERVICE OF THE FONT (1)

IN our last lesson we took a rapid survey of the interior of the church. Now we will begin again at the west (or principal) door, and observe more carefully each point of interest. We begin with the font.

We have already noted its position. It (usually) stands quite close to the principal door of the church: sometimes in front of it, sometimes a little to the side, at the opposite end to the altar.  
**Position of Font:** Remind the children of the fact that a  
**the Earliest** part of the baptismal service was anciently  
**Fonts outside** held in the porch; so it would be convenient to have the  
**the Church.** font near the door. This is the "ancient usual place" for it.

The children were probably baptized as infants. To help them to realise more fully the meaning of the position of the font, we shall take them back in imagination to the days of heathendom, when *grown-up* persons were baptized in large numbers as a sign of their admission to the invisible Church. These baptisms would often take place *outside* the visible church—not in a made "font," but in some stream, pool, spring, or roadside well. Indeed, in the earliest times baptisms would take place *before* the church was built. In many of our old churchyards we still see wells or "fountains" beside the churchyard wall, and in all probability these were there and were used for baptisms before the church itself was erected. Notice that the word *font* means fount or spring (*Latin fons*).

The children will know that outdoor baptisms are recorded in the New Testament. St. John baptized in

the river Jordan. St. Philip baptized the travelling Ethiopian steward in water found beside the road. Let them find these stories in their own Bibles (see home or class work at end of lesson). To show how the

**Early baptisms in England.** early practice of Christianity in our own land corresponded with those we

read of in the New Testament, tell them the story of how Bishop Paulinus baptized the Northumbrian peasantry by the hundred in the springs and streams of the northern moors, and how, coming south (as Bede tells us) to Lincoln, he baptized a great number of the people in the river Trent, near the city, in the presence of King Edwin (A.D. 628). When Edwin himself was converted, "he was baptized at York, on the holy day of Easter in the church of St. Peter the Apostle, which he had himself built of timber while he was being catechised and instructed in order to receive baptism." It is important to notice that converts who had not been baptized were not regarded as really members of the Church. Another story from Bede shows

**Baptism of Converts necessary before Admission to the Church.** this. There were three princes of the East Saxons whose father had been a Christian, but who after his death returned to the idolatry which they had begun to abandon. When they saw the Bishop Mellitus giving the Lord's Supper in church to the people, they said, "Why do you not give us also that white bread which you used to give to our fathers, and which you still continue to give to the people in church?" To whom he answered, "If you will be washed in that laver of salvation wherein your father was washed, you may also partake of the holy bread of which he partook; but if you despise the laver of life, you may not receive the bread of life." They replied, "We will not enter into that laver, because we do not know that we stand in need of it. Nevertheless, we will eat of that bread." But the Bishop steadfastly refused to admit them to partake of the sacred oblation without the holy cleansing. They could not see that this was not a small matter, and in answer they banished him from their province.

When artificial founts, or fonts, came to be used, they were often in other countries placed in the churchyard, and then enclosed in a separate building called the **Baptisteries**. tistery, to indicate that baptism must come *before* Church membership. Show a picture to make this clear, e.g. of the baptistery at Pisa, near the Cathedral and the Leaning Tower. These foreign baptisteries, though small in comparison with the Cathedral, were nevertheless much larger than would cover a font in one of our churches. It was thought needful in early times to have the baptism performed in the presence of the Bishop, and the baptistery was therefore placed near his palace and near the Cathedral. The baptisms took place three times in the year only, and therefore there were a large number of persons to be baptized, and the baptistery had to be large. It was generally either circular or eight-sided, with a large font or reservoir in the centre, sometimes six or eight feet across. As the number of converts to be baptized increased, more frequent baptisms were necessary, and in the eighth or ninth century priests were directed to administer the rite at all times in the year.

In our country the font has always been *inside* the church, and, as we have seen, "set in the ancient usual place," near the door in order to signify that it was a means of entrance into the mystical invisible Church of which the fabric is the symbol. As we have seen in our lesson on the Porch, those who were preparing for baptism were called Catechumens. The word catechumen means one **Catechumens**. who is being *questioned* (*cf.* catechism) or instructed. Sometimes heathen converts were kept waiting for baptism for as long as three years, and they had to pass through various grades or classes. They were kept in the porch, where they could hear the Lessons and take part in some of the services, and if admitted to the church itself, they had to sit at the back and come out at a certain time before the Office of Holy Communion. Missionaries to heathen lands to-day find it necessary to delay the sacrament of Baptism until the converts are instructed and have given proofs of their

earnestness. Illustrate from any mission in which the parish is interested.

The children will know that on joining a society certain formalities have to be gone through, *e.g.* receiving

**Origin of Baptism.** a badge, signing a document. The Christian Church is a great Society.

When converts entered the Jewish Church, they went through a ceremony of washing (illustration) before they were admitted, and St. John (the Baptist) baptized in the river Jordan those who were anxious to give themselves anew to a life of righteousness (baptism of repentance). Our Lord took this ceremony as St. John had used it, and bade His disciples use it to admit people into His Church on earth. "Go ye therefore and teach all nations, baptizing them in the name of the Father and of the Son and of the Holy Ghost." Note the addition of the sacred formula in the case of Christian baptism.

We must remember that the world was then heathen, and those who wished to join the new religion were obliged to give some outward sign of doing so by offering themselves in baptism. Here and there among the dwellers in heathen cities there would be men and women who would brave mockery and persecution and go through this ceremony. When the head of a house was baptized,

**Baptism of Households, including Infants.** he would naturally wish all the members of his family to follow his example, and he would desire that his children should be brought up in the new religion. Thus, when Lydia, the seller of purple in Thyatira, was baptized, her household was baptized too (Acts xvi. 15), and the jailer of Philippi, "he and all his," were baptized by St. Paul in the middle of the night. The little children of these families were thus entered, by those responsible for them, as members of the great society of the Christian Church. This leads the children to see one reason, as inhabitants of a Christian country, for their own baptism in infancy.

Now we may consider the question, In what way were these people baptized? Tell that the word baptism comes

from a Greek word meaning a "dipping." Children can tell from their knowledge of the Gospel story that those whom St. John the Baptist baptized "went down into" the stream of the Jordan, and came up "out of" the water. They were *immersed*, or plunged, in the stream itself. So apparently with the Ethiopian steward and with our own countrymen baptized in the river Trent.

**Modes of  
Baptism :  
Immersion.**

In the baptisteries of the Italian cathedrals of which we have spoken, the fonts were large enough to allow of this plunging or immersion. Missionaries in other lands still immerse converts. Tell of a church, for example, in Basutoland, where the font is a large tank within the church, into which the dark-skinned converts enter as they do into their own stream.

Ask what is the meaning of this use of water. They will know that water symbolises cleansing. The con-

**Symbolism  
of Water.**

verts of John seeking the "baptism of repentance" felt that the water was a symbol of the removal of their old evil habits—making overcharges in collecting taxes and so forth. But it is also, as the class may be led to see, a symbol of a new life. We come from the water fresh, vigorous, alert, ready to "begin again." The water has not overwhelmed us as it might have done; we are restored to a "new birth unto righteousness." But since all this is symbolical, the *quantity* of water does not matter. Therefore in many cases in the South and East, and more generally in cold climates, a little

**Affusion and  
Aspersion.**

water only is used. The water can be poured upon the person to be baptized (affusion, Latin *fundo*, I pour, *fusio*), or it can be *sprinkled* (aspersion). St. Paul could not have baptized the household of the Philippian jailer in the middle of the night by immersion. He would not have conducted them all out of doors to the river. He must have used affusion or aspersion (Latin *spargo*, I sprinkle). Remember that children at this age delight in derivation and in distinctions such as these. Recall the baptismal

service. Infants are generally baptized by affusion, which is quite sufficient.

*Scholars' Note-book*

The Font is placed near the entrance of the Church in order to show that Holy Baptism is the means whereby we enter, or become members of, the Church of Christ. In ancient times the heathen converts were placed under instruction before admission to baptism. The same is true of converts in heathen lands to-day. In Christian countries, however, children are baptized in infancy. (Explain in your own words why this difference should be.)

*Additional Home or Class Work*

1. Collect as many instances as you can from the New Testament of the use of baptism.
2. In what ways may water be used in baptism?
3. Explain the words font, baptistery, catechumen.

## CHAPTER XII

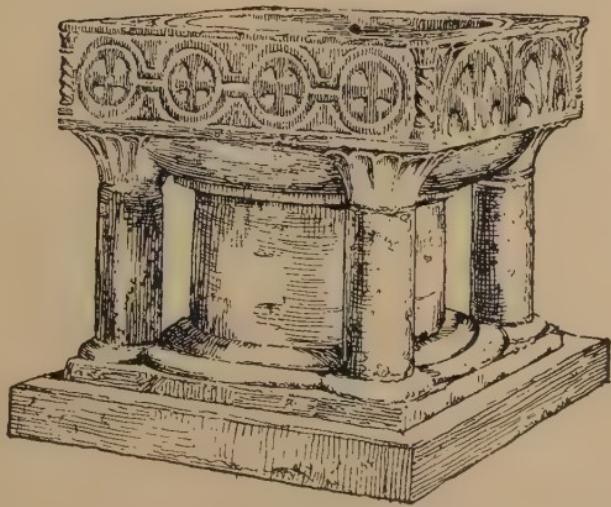
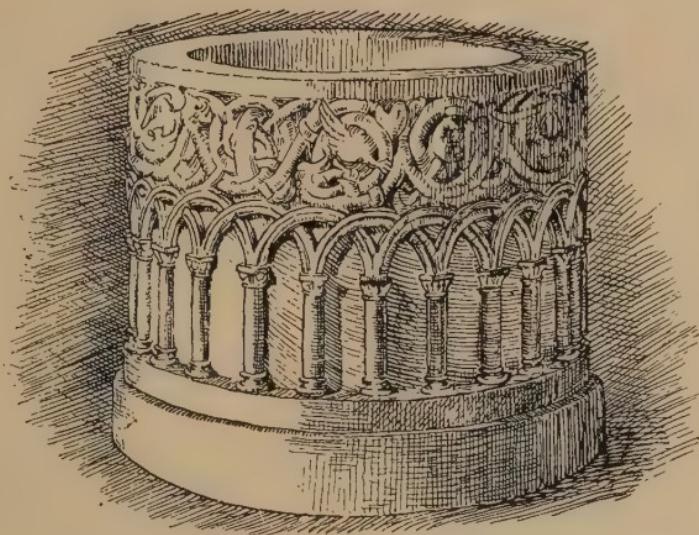
## THE FONT AND THE SERVICE OF THE FONT (2)

IN our last lesson we considered the position of the font and the modes of baptism. Now let the class look at the font itself with some attention, and note its shape. It generally resembles a large bowl or chalice mounted on a stem or shaft, or on one central shaft with others clustering round it, one at each angle. The supporting shafts spring from a base, such as we notice in the pillars of the nave. Sometimes, however, fonts are of a plain, cylindrical, tub-like shape; these are mostly old Norman fonts. The font is generally made of stone and provided

**The Shape of the Font.** with a leaden lining. Explain—or the children may be able to tell—that this is because many kinds of stone are porous, and absorb water. If, however, the font is of granite or of Purbeck marble, no lining is necessary. Whatever shape the stone case may be, square, hexagonal, or octagonal, the leaden basin within is usually circular. The font must be a conspicuous object, so that the ceremony of baptism may be easily seen; therefore it is raised on steps, and there is a broader step at the top on which the priest will stand.\*

There are many old Norman, and even some Saxon, fonts still used in our churches, and in these the children of many generations have been baptized. The teacher should know the history of the font in his own parish

\* Next after the altar, the most important object in the church is the font. Whilst almost every object and arrangement in the church is simply subsidiary to the altar, the æsthetic interest of the font centres in itself."—J. T. MICKLETHWAITE.



TYPES OF ANCIENT FONTS

church; often it is the oldest object connected with the building. Each succeeding period of **The Decoration of the Font.** English architecture—the Early English, the Decorated, the Perpendicular—gave us fonts reflecting in the ornamentation of their stonework the general style of decoration of the church itself. The ornamentation of the font is therefore a matter of great interest. Let the children observe how their own font is treated, and compare this treatment with that of the pillars and other stonework of the church. If the font is an old one, its decoration will probably be of an earlier date than that of the church in which it stands. Norman fonts often bear sculpture representing hunting parties and other scenes from daily life. Some show scenes from the Gospels, especially the baptism of our Lord. But the ornamentation of a font may be architectural and symbolical only. Let the class notice its panellings, arcades, or foliated ornaments. Of symbolical ornaments they will be most interested in the dove, the symbol of the Holy Ghost. On some few fonts we find representations of the salamander. This creature, which likes a high temperature, was originally supposed to live in fire, and it was carved upon fonts possibly in memory of the words: "He shall baptize you with the Holy Ghost and with fire"—fire being the symbol of purifying energy.

Sometimes the font bears an inscription or text, the **Inscriptions.** name of the donor or a pious distich. The children will like best to hear of such inscriptions as that of Bradley, in Lincolnshire (fourteenth century)—

"Pater Noster, Ave Maria, Criede  
Leren ye chyld yt es nede"—

or that of Bridekirk, Cumberland (twelfth century), which runs:—

"Richard he me wrought,  
And to this beauty carefully me brought,"

while Richard himself is represented in sculpture as

carving the foliage on the font itself—a good example of the child-like piety of the mediæval artist, who delighted to make lovely things for God's house. The children will like to hear also that two English fonts have the whole alphabet inscribed on the margin of the flat part of the top of the bowl: "These alphabets were probably used by the parish priest or chaplain for what we should now call Sunday school purposes."\*

Some fonts have covers, sometimes carried up to a considerable height, after the manner of a church spire,

**Font-covers.**      ornamented with tracery and surmounted by a dove or a cross. The reason for these is not at once apparent, as the rubric directs that the water of the font is to be removed after each time of baptism, and there is a drain for the purpose provided in modern fonts. But in very early times the water remained in the font, and a cover was necessary not only in order to prevent dust from entering, but also to prevent people from stealing the consecrated water in order to use it for magical purposes, such as attempting to cure diseases with it. The font, therefore, had to be covered. Thus in 1287 we find the Bishop of Exeter ordering every parish church in his diocese to have a stone font "well locked" (*baptisterium lapideum bene seratum*). The first font-covers were probably merely flat lids, but the instinct for beautifying the font itself, as the instrument of the Sacrament, led to more richly ornamented tabernacled covers. It was quite a contrary instinct which led the Puritans, during the Commonwealth, to forbid the use of fonts and to substitute mean pewter basins. But the Church forbids the use of anything but a proper font for public baptism, and it is not by any means allowable to introduce a smaller basin into the font to save the labour of carrying water.

#### WHAT HAPPENS AT THE FONT

In every properly worked parish the children have an opportunity of being present at public baptisms.

\* *English Church Furniture.* The Antiquary Series. Methuen & Co.

If, as is greatly to be hoped, the space around the font is arranged so that sponsors and members of the congregation can feel that it is meant to be the centre of a solemn congregational service, this should be pointed out. Parishioners are encouraged to bring their children to be baptized at times when they can have the prayers of the congregation. Baptisms in the presence of a congregation are also desirable in order that, as the rubric says, "in the baptism of infants every man present may be put in mind of his own profession made to God in baptism." The usual time is on a Sunday at evensong, after the second lesson, and at this service the elder children of the parish may well be present. The course of lessons we are now giving aims at creating an objective and historical interest in the objects of religion and in the symbolism of these objects, rather than at a literary study of the documents of the Church, and we do not, therefore, at this time propose to deal fully with the beautiful office of baptism, though it may well form the subject of a parallel study. But for our present purpose we shall try to get the children to recall the *happenings* at the font, which, from being actually present at the baptismal services, they should be well able to do. Four distinct actions are performed in the presence of the congregation, in the midst of the offering of their prayers for the child, and in the sight of God.

1. *The Benediction of the Water*.—Let the class turn to the words of the prayer "Sanctify this water to the mystical washing away of sin." At one time this prayer for benediction was part of a service used when the water in the font was changed, and was not necessarily part of the baptismal service itself. Now that a fresh supply of water is required for every occasion, the two services come together.

2. *The Naming of the Child*.—The name, as the children will know, is given by the sponsors. The sponsors offer the child to become a member of the

society of the Christian Church; they give him a name, other than the name he was born to—a Christian *name*

**The Naming of the Child by the Sponsors.** —which he is to bear as a member of this Christian society. They pledge themselves that this particular child, hereafter to be known by the name they now give him, shall be taught by them all that a Christian ought to know and believe to his soul's health, to renounce evil, and to live a godly life. The priest accepts this name, and by this name baptizes him.

3. *The Baptism.*—The children can tell that two things are necessary to Christian baptism. First, the use of water, as a symbol (*vide* preceding Lesson) of cleansing and of life; secondly, the use of the “Evangelical words,” as St. Augustine calls them, i.e. the words our Lord bade His disciples use when proclaiming His Gospel or Evangel: “In the name of the Father, and of the Son, and of the Holy Ghost.” The water is poured three times on to the child’s head while the words are being pronounced.

4. *The Signing with the Cross.*—The children will note that directly after baptism the priest declares the child’s reception into the Church. He says, “We receive this child into the congregation of Christ’s flock.” He signs the child with the sign or token of the cross. It is signed upon the forehead with the thumb of the priest; water is not used.\* The symbolism of the cross needs a whole lesson to itself, but the children understand that its use here is the giving of the Christian token or badge. They will probably know the words by heart. Emphasise the fact that this newly made Christian *should be prayed for at the time of baptism.* The souls of those present should, as it were, lift the soul of the helpless little one before the Father in Heaven.

\* “Faciat signum crucis cum pollice in fronte infantis.”—*Manual of the Use of Sarum.*

*Ancient Customs of Baptism.*—Besides these customs of naming and signing, it will be a matter of interest to the children to know that there were in **The Chrisom**. former times other customs, also symbolical. Thus, in the first Prayer-book of Edward VI. we find still the custom of giving the child a white garment called the Chrisom. The Rubric runs: “Then the Godfathers and Godmothers shall take and lay their hands upon the child, and the Minister shall put upon him his white vesture, commonly called the Chrisom, and say: Take this white vesture for a token of the innocence which by God’s grace in this Holy Sacrament of Baptism is given to thee, and for a sign whereby thou art admonished, as long as thou livest, to give thyself to innocence of living, that after this transitory life thou mayst be partaker of the life everlasting. Amen.” This garment was worn for eight days, and was then laid up in the church.

Another ceremony was the pouring of oil mixed with balsam—the Chrism, or holy oil, the oil of gladness—

**The Oil of Gladness.** upon the child’s head, as a sign of the healing and strengthening power of the Holy Spirit. This also appears in

Edward VI.’s first Prayer-book. Adults admitted to the early Church were given *salt* as a sign of Divine wisdom, and knowledge. In the early centuries,

**Salt.** baptisms were administered after dark, generally late on Easter Eve—for Easter was one of the “appointed times for the celebration of the Sacrament.”

**The Font Candles.** The darkness necessitated the use of candles, and these were looked upon as symbols of the “bright and burning lamps of faith” wherewith Christian souls shall go forth to meet their Lord.\* Yet another custom was to give the newly

**Milk and Honey.** baptized a drink of milk and honey, as symbols of the heavenly food prepared for faithful souls in the New Jerusalem, of which they had become citizens. These customs have been dropped in the English Church, except that in some parishes lights

\* St. Gregory of Nazianzen.

are still used, but they may well be rehearsed to children, who are all potential poets, and ready to grasp at the thing signified behind the thing seen.

They may probably ask why these customs were discontinued, and the answer given will depend on the teacher's own views. Perhaps he will regret their discontinuance, though it is not likely that any one will desire to restore the exorcism of the evil spirit, which was also a part of the baptismal ceremony. More probably it will be pointed out that so many symbolical acts clustering round the Sacrament would tend to make the worshippers lose sight of the central symbol of the Sacrament itself, and distract their minds from the truth it was intended to teach and to recall.

*Scholars' Note-book*

At the font the Sacrament of Holy Baptism is administered.

At the font infants are presented by their sponsors for baptism and for reception into the Church of Christ. The priest asks God to sanctify the water. This is called the "benediction of the water."

In the actual baptism the child:—

1. Receives its name.
2. Receives baptism with water in the name of the Father, of the Son, and of the Holy Ghost.
3. Is received into the congregation of Christ's flock.
4. Is signed with the sign of the cross.

In ancient times other symbols were used at the office of baptism—the Chrisom, or white vesture, the Chrism oil, lighted candles, the giving of salt, the giving of milk and honey.

*Additional Work for Home or Class -*

1. Tell in your own words (a) the meaning of the symbols used in baptism as you have seen it administered in the parish church; (b) the meaning of the symbols anciently used in baptism.

2. Describe the font in your parish church and make a drawing of it. (Hectographed sketches may be supplied to be copied.)

## CHAPTER XIII

## THE NAVE

TURNING from the font, which stands as a witness of the Sacrament whereby we have any right to be in the church at all, we next conduct the class through the nave. The point to emphasise here is that the nave is

**The Nave: the People's Part of the Church.** the part of the church which more especially belongs to the *people*, as distinct from the clergy and choir. The children know that the nave is the part where the congregation "assemble and meet" together on Sundays for the services of the Church.

If the church formerly belonged to an abbey, or priory, or college, the division between the nave and the rest of the church eastward will probably be marked by some very conspicuous structural arrangement—a screen, or a flight of steps, or both. This must be explained by telling the children that such churches were originally built for the worship of the inmates of the monastery or members of the college. Their daily offices were said in the choir, but the great nave was open to their neighbours, who were admitted to worship in this part of the building by the goodwill of the founders. The nave came to be regarded as specially the people's part of the church. Thus when the Abbey of Pershore was dissolved at the Reformation the inhabitants had always had the right of using the nave of the monastic church as *their* parish church. So the nave was spared, and the choir ordered to be pulled down.

We find that in parish churches, while the rector was

looked upon as responsible for the repair of the chancel, the care of the nave fell upon the churchwardens, as the representatives of the people. This distinction is even now maintained in law, though rector and churchwardens generally make some joint arrangement for the care of the whole fabric.

The Churchwardens responsible for the Nave. Let the children notice the structure of the nave. If it is in a small church, we see it in its simplest form without aisles. It is really a rectangular hall, wherein the people can gather in sight of

The Structure of the Nave. the altar and within hearing distance of the lectern and the pulpit. Remind them of the usually accepted derivation (Latin *navis*, a ship). The nave may be compared to the broad deck of a vessel, the front portion of which narrows towards the bows. In the same way the chancel at the end of the nave is contracted towards the altar. (See Lesson X. for the symbolism implied in the name.) If the church is a large one, this hall or nave has been widened by one or more extensions, the aisles (Latin *ala*, a wing). But, we may be asked, would it not be possible to secure more space by simply widening the nave? This, however, would be a wasteful method; the nave would have to be rebuilt. Could not more space have been secured when the church was first planned, by building a much larger hall?

In reply to this the teacher may point out that, while it is true that architects would be quite capable of spanning the greater space with a perfectly safe roof—this being the greatest difficulty in connection with a large hall—if they did so we should lose much of the beauty of the nave. For

Reason for Aisles. in a church it is necessary that the altar, which reminds us of the Saviour in a way which no other object in the building can do, should be the point of attraction. Now this is best managed, not by impressing the eye with the width of the hall (nave) where the people are to meet, but rather by leading it up towards the east end where the altar stands. This is achieved in our larger churches, especially if they are Gothic, by partly cutting off the nave from the aisles

by an arcade, the arches of which are supported on pillars. The arches do not separate the people in the aisles too much from the rest of the congregation; while the pillars help to support the roof. At the same time, the row of pillars and their arches, seen from the west end, all tend to lead the eye onward towards the chancel and the altar.

Let the children trace the upward course of the tall pillars, rising into the upper stonework of triforium and

**Pillars and  
Arches.**

clerestory. Sometimes there is no triforium or clerestory, but a very high nave lighted from windows in the aisles, and the

pillars of the nave will bear the arches which span the roof. No doubt the children will feel the likeness between these soaring pillars, lifting their burden of stonework or rafters, and the tall trunks of forest trees, with their branching foliage making arches overhead. The teacher may perhaps be able to make them feel that there are *two* kinds of beauty in great architecture—graceful beauty and geometric order. These are well indicated by Ruskin. “Whatever is in architecture fair or beautiful is imitated from natural forms; and what is not so derived, but depends for its dignity upon arrangement and government received from the human mind, becomes the expression of the power of that mind, and receives a sublimity high in proportion to the power expressed. All building, therefore, shows man either as gathering or governing; and the secrets of his success are his knowing what to gather and how to rule. These are the two great intellectual lamps of architecture; the one consisting in a just and humble veneration for the works of God upon the earth, and the other in an understanding of the dominion over those works which has been vested in man.”—*Seven Lamps*, chap. iii.

The children may easily be helped to see how man has gone to Nature for hints as to how to build and how to adorn, *e.g.* in the columns Nature and the Mind of Man in Architecture. themselves, in the ornamentation of the capitals, showing, it may be, acanthus, vine, and other forms from plant life, from animal life,

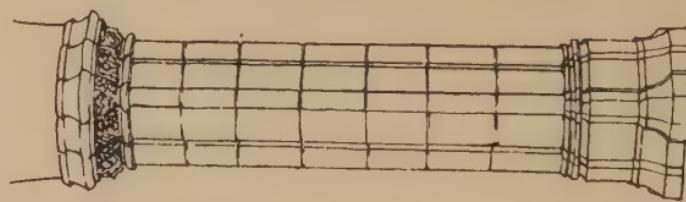
and even from the human face. But they may also be led to think how much careful measuring and calculation of weights and proportions have been necessary to make the vast building safe and durable, and to combine slenderness and beauty with stability and strength.

This will be a good opportunity to make the children note such points as the parts of a column—base, shaft, and capital—also the kinds of columns and the forms of the arches. How many bays are there in the nave? (Five is the usual number in large parish churches.) Are all the arches of the same form? In an old church one bay, for instance, may be Norman, the others Early English or of some subsequent period.

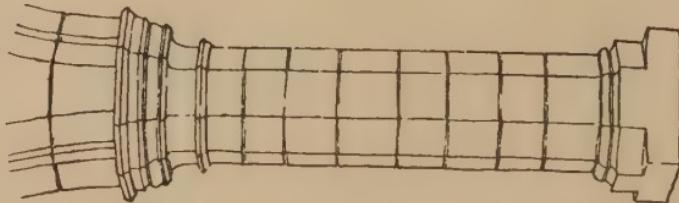
Generally speaking, Norman arches are semicircular, supported on low stout piers, each with a plainly ornamented cushion-like capital. The capitals

**Types of Arches.** and the arches are relieved by bands of zigzag lines, or stars, or small cylinders, or lozenge-shaped forms carved on the surface of the masonry. In the time of the architecture called "Early English" (thirteenth century and early fourteenth century) the arches were higher, and pointed instead of round. The children will like to see how this idea probably arose from the architects observing the intersections of the ordinary Norman rounded arches.

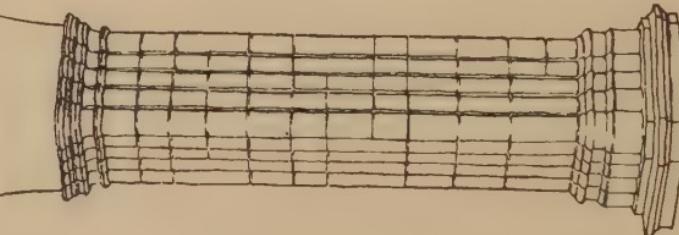
The massive piers now gave way to tall shafts, often consisting of a number of shafts clustered together. The severe ornaments on the Early English capital gave place to floral sculpturing—the so-called "dog-tooth" ornaments which resemble a four-leaved flower, and to representations of the beautiful foliage of such plants as the wild parsley and celery, whose upstanding stalks seem to rise from the moulding at the top of the pillar, while the tips of the broad yet finely divided leaves curl gracefully over the upper part of the capital. (See also page 106.) In the Decorated style the children will find that these bold plant forms have given place to more closely clinging garlands of smaller leaves—oak, vine, rose, ivy, strawberry balls and four-leaved square flowers also occur. Each generation has left its record on the



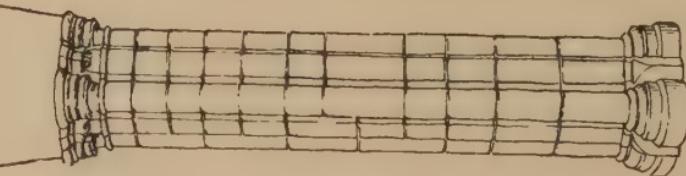
PERPENDICULAR.



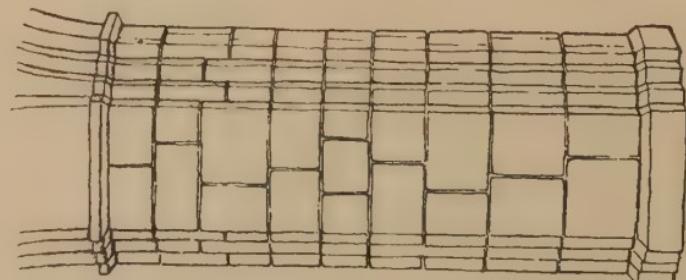
TRANSITION.



DECORATED.



EARLY ENGLISH.



NORMAN.

## TYPES OF PIERS

church. Take the style of architecture exemplified by the church in which the children worship (we are assuming that it is Gothic), and show drawings or make rough sketches of other forms of columns and arches for comparison.\*

Let them notice the roof. The real roof is, of course, outside, covered probably with slate, or in old churches

**The Roof of the Nave.** with lead; what the children look up to from the floor of the nave is really the ceiling. Perhaps this is of wood, or wood and plaster, and flat, with medallions and inscriptions that must be made out and explained in order to avoid craning the neck and puzzling the wits during the hours of service. Perhaps it is an open roof with forests of rafters, giving that impression of a solemn woodland grove to which it is said we owe the first idea of our Gothic churches.\* Or perhaps great stone ribs rise from the walls or piers of the nave and stretch across to meet one another above, so as to form a series of intersecting arches. These vaulted roofs, as they are called, show great fans, sometimes rich with mouldings and keyed together by massive bosses, the intermediate stonework being thus held in its place. Let the children look upward and admire; they will feel dimly something of the difficulty that has been overcome, something of the blending of beauty with regularity, so as to understand, if not yet the metaphor of "frozen music," at any rate Ruskin's distinction between *gathering* the beauty of nature, and *governing* it by that human intelligence which is part of our endowment from the Divine mind.

We may now come to the *floor* of the nave. This brings us to the practical considerations of seating accom-

\* The teacher who has no knowledge of architecture may make a modest beginning with Parker's *Manual of Gothic Architecture* (Parker & Co.), which will serve to put him in possession of the main characters required for "reading" his parish church. Another modest little book which has the merit of inexpensiveness is *Our Homeland Churches*, by Sidney Heath (Warne & Co., 2s.).



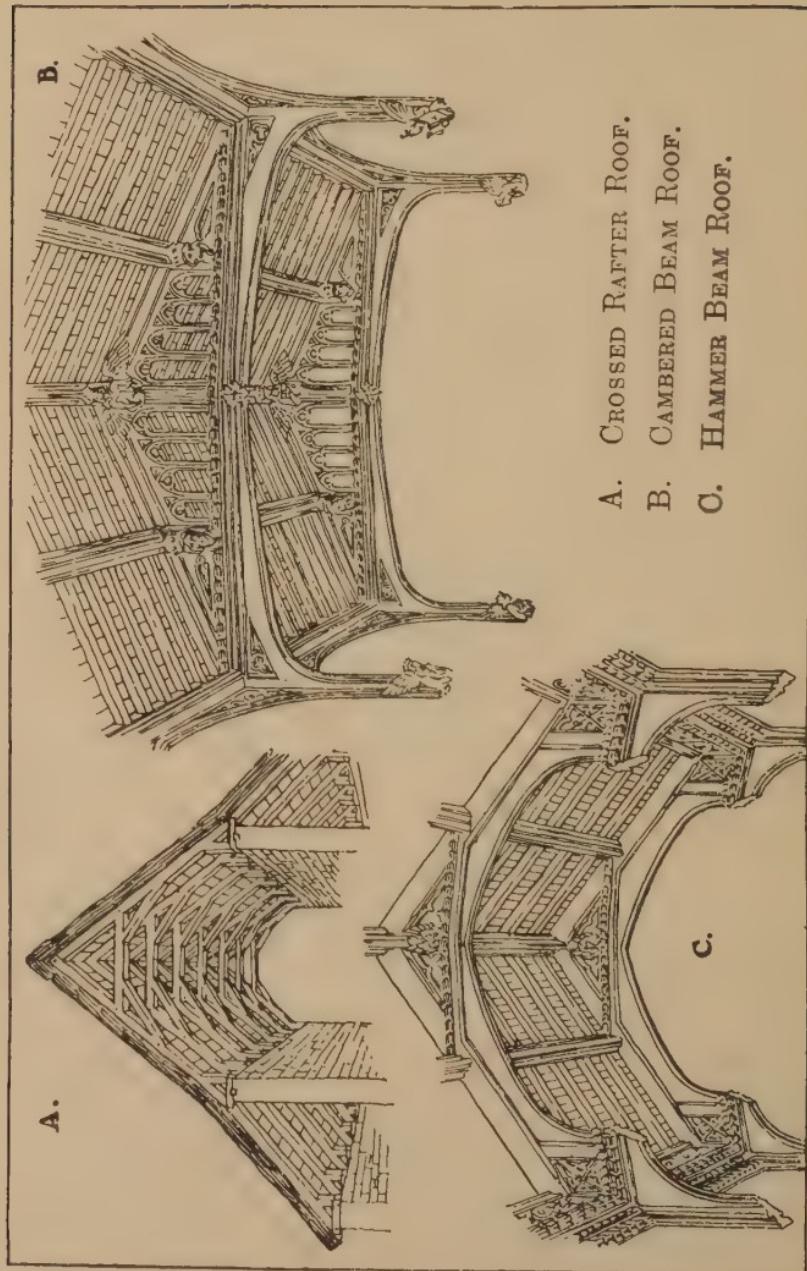
TYPES OF CAPITALS.

modation. The children will be interested to know that the mediæval churches contained no seats. When the people were not kneeling they were expected to stand. Stone benches, however, were placed round the walls for old or infirm people; we sometimes find these still left in an old church. Sometimes also there were stone benches running round the bases of the pillars, which served as piers for the arcades of the nave. We have seen that there are often stone benches in the porch; sometimes, it seems, there were benches along the outside wall; these were placed to allow people to rest after their walk to church and before standing or kneeling in the service. The floor of the nave was strewn with rushes, and these were not changed nearly so often as we should think necessary to-day. The day when the rushes were removed was a kind of festival, the memory of which still survives in the rush-bearing processions held in a few remote village churches.

We have mentioned (Lesson VIII.) the guild chapels,

**Benches and Pews.** which often opened from the main church. Seats were first provided in these, and then the custom spread to the body of the church. Long open benches were supplied, generally of oak, and the ends of these were often beautifully carved.

“Pews” or “pues” are still used in some churches, but the words “bench” and “pew” are often used interchangeably. A *pew* is really an enclosed seat with a door; originally it meant an elevated place. The first pew-owners were the families who had built chantry chapels, where masses might be said for the souls of their departed relatives. After the Reformation the enclosures were thrown into the main body of the church, but the owners liked to be very secluded; and the pews had high walls, or curtains, and sometimes even a canopy or roof to hide the occupants from the rest of the congregation. The pews were comfortably cushioned and seated inside, and some were kept locked. Discuss the taste of this luxury and isolation in the light of our more modern practice. “Rich and poor meet together, and God



TYPES OF ROOFS

is the Maker of them all." In some parishes, no doubt, an allotted or customary seat is preferred, but in the House of God we should let class distinctions disappear as much as possible.

Perhaps a word may be fitly said here on the minor courtesies of church-going—on young people giving place to their elders in selecting their seats or benches or chairs; on taking care not to stand on the "kneelers"; on replacing "kneelers" after use, &c.

Finally, the survey of the nave and aisle may lead the children back to the thought of *why* we assemble there, as declared to us in the General

**Courtesy to Fellow-worshippers.** Exhortation. Let them revise the purposes of church-going, as set forth in the **Worship in the Church : the Exhortation.** office for Matins and Evensong. How is the nave adapted for congregational praise and prayer? It is large so that many can worship together, and a volume of prayer and praise may rise from all gathered there. It faces lectern and pulpit, so that the people may hear the Word of God; it looks towards the altar, with its "perpetual memory" of the Passion and Triumph of our Lord.

#### *The Scholars' Note-book*

The nave (Latin *navis*, a ship) is the portion of the church set apart for the use of the congregation. It is kept in repair on their behalf by the churchwardens.

An aisle (Latin *ala*, a wing) is an extension of the nave.

Tell in your own words why the nave is suitably arranged for the worship of the congregation.

Plan of the nave of the parish church.

Drawing of the elevation of a bay of the nave up to the roof.

#### *Additional Home or Class Work*

Give from the exhortation in Morning and Evening Prayer the purposes of public worship.

Describe the nave of your church in your own words, using sketches if you can.

## CHAPTER XIV

## THE LECTERN AND THE LECTORY

THE children will readily tell that the nave contains three objects of furniture, as we may call them, over and above the seats provided for the congregation. These are the *lectern*, the *pulpit*, and the *faldstool* (so called). To begin with the lectern.

The children know quite well what it is used for: the reading, or *lection* (give the root: Latin, *lectio*=a reading), of the "Lessons." In the opening rubric of the Communion Service they will find it called a *reading pew*. A pew, they will remember from the last lesson, is really an *enclosed* bench; and in some churches the lectern in the nave is closed, so as to be like a pulpit. This distinguishes it from another lectern—the "great lectern"—which is sometimes used in the chancel for reading the Epistle and Gospel at the Communion Service.

Where is the lectern placed? Let the children note how the position of their lectern fulfils the directions given in the rubric as to the reading of Lessons in the office of Matins: "He that readeth so standing and turning himself as he may best be heard of all such as are present." This is managed, as a rule, by placing the lectern on the south side of the chancel just within the nave. Let the children notice its position in their own church. The lectern is on one side, and the pulpit on the other. This, as we shall see later on, has another meaning than the obvious desire to secure symmetry.

The children will know that the Lessons may be read by

a person who is not a priest. In the same way the Law and the Prophets were read in a Jewish synagogue by a person who was not an officer of the synagogue. In the Christian monastic churches the Lessons were often read in turn by monks, who were not necessarily in holy orders. The Emperor Charlemagne took great pains to improve the reading in the churches in his dominions, and when he was present at the office it was useless for a monk to try to "get up" a portion beforehand; every one in the choir had to be prepared, if called upon, to read any portion of the Lesson of the day.

Let the children observe and describe the appearance of their lectern. Perhaps it is a simple desk, with one, two,

**Form of the Lectern.** or four ledges, upon which the Bible may rest. Note the use of revolving desk-ledges, if present. Or, instead of a mere pillar,

we may find an eagle, or sometimes a pelican, supporting the desk. The symbolism of these will interest the children. They may know that the eagle was connected with the worship of Jove, who on one occasion took the form of an eagle. For this reason the early Christians avoided the use of the eagle among the symbols on their monuments. But later (fifth century), when the horror of pagan symbols had died down, we find that the eagle

**The Eagle Lectern.** was used to represent St. John among the four Evangelists. Let the class compare

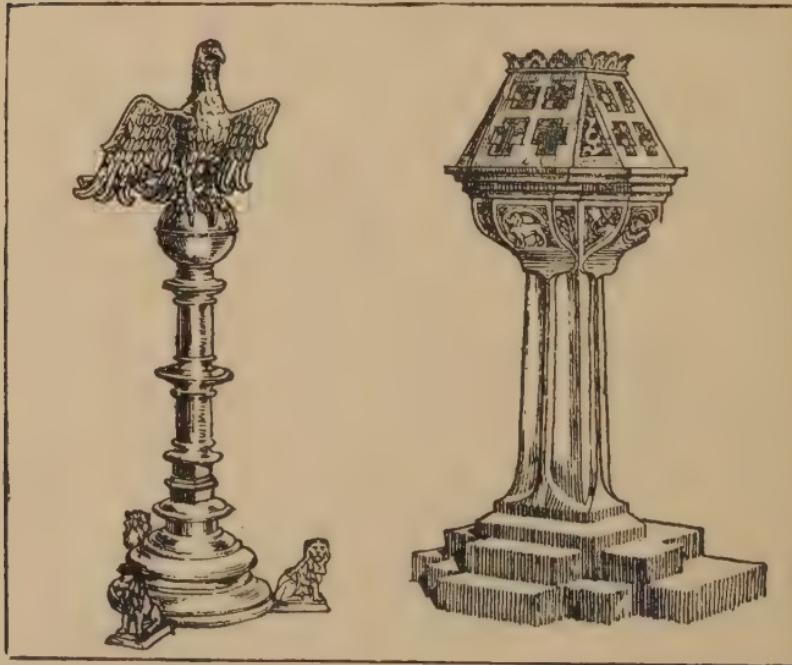
Ezekiel i. 5-10 with Revelation iv. 6-7.

St. John's Gospel leads us to think more specially of the Divine nature of our Lord. The eagle is the bird which soars highest towards the heavens. It is said to be able to look upon the sun; hence it is an emblem of the spiritual insight which made it possible for the Scriptures to be written, and of the knowledge of Divine things which we gain by understanding them. Again, the eagle has been taken as a symbol of our Lord Himself, risen and ascended. A great father of the Church, St. Ambrose, preached a sermon in which the text in Psalm ciii., "Thy youth is renewed like the eagle's," was applied to the Resurrection. For the sake of some or all of these

meanings the eagle is a favourite form for the lectern in Christian churches.

The pelican form is less common. This bird, which has a crimson stain on its beak and a breast often bare of feathers, was once thought to feed its young with the blood from its own breast, especially as it has a habit of dropping its beak down over its neck and breast. Hence the early

**The Pelican  
Lectern.**



TYPES OF LECTERNS

Christians regarded it as a symbol of Christ giving His life-blood for the saving of men.

The material of the lectern—wood, metal, or stone—and the decoration of this material will be noted. Is the **Material, &c.** lectern draped in any way? Note the colour of the frontal and any design it may bear. Are there any book-markers? In the early Roman

Church the end of each portion or *lection* was sometimes marked in the book by a piece of wax.

We now come to that which the lectern carries—the Bible—a copy of the Holy Scriptures specially allotted for this part of the service of the Church.

**Old Bibles.** The children will note that the lectern Bible is, as is fitting, a massive book, well bound, and with large print—“a Bible of the largest volume,” as is ordered by a rule of the Church.\* Carry them back to the days before the invention of printing, when the copy of the Scriptures used for “Lessons” in church had to be *written* by hand, on parchment or vellum. Let them think of the long years such a task would occupy, and tell of the patient, loving labour expended in beautifying the headings and initial letters with gold and colours. When the Bible was first printed, after the time of Caxton (1476), it was still very costly. Henry VIII., to do him justice, ordered a Bible in Latin and English to be “set up” in every church.

**Chained Bibles.** These were so valuable that they had to be chained to a reading desk or pillar. Here and there we have still a specimen of a chained Bible, or perhaps only a staple, and the links of the chain that was used are preserved.

The children will be interested in deciphering an extract from the accounts of St. Martin’s Church, Leicester:—

1548-9. Item: Pd. ij chenes & naylls for  
the bybell . . . . Vd.

Tell how people would come into church to gather round a reader at one of these new chained Bibles.

Many lessons could, and should, be given on the Bible itself. In this course, however, we may be content to deal with it as a lectionary—*i.e.* a collection of portions for reading aloud to the people as *lessons*. The children will be pleased to notice

\* Canon 20: “If any parishes be yet unfurnished of the Bible of the largest volume, the churchwardens shall, within convenient time, provide the same at the charge of the parish.”

that their familiar school lessons, like those in church, are really *lections* (*cf.* Fr. *leçon*). Refer the children to the General Exhortation. One reason why we "assemble and meet together" in God's house is "to hear His most holy Word."

Challenge the class to give reasons why the Bible is read in church. They will take it as a matter of course that it should be so, but it will clarify their ideas if we remind them of—



A CHAINED BIBLE

(a) The antiquity of the practice. To go back to Hebrew times: When the Jews returned from the Captivity, *synagogues* were set up in towns and villages throughout the Holy Land, so that the Law and the Prophets might be read every Sabbath day. (This, it should be noted, was a provision for the fostering of the religious life, quite independent of the Temple at Jerusalem, with its sacrifices and its gathering together of the whole nation.) Our Lord attended synagogue meetings

**Antiquity of  
Lections.**

(Luke iv. 16-17). “ He entered, as His custom was, into the synagogue on the Sabbath day, and stood up to read. And there was delivered unto Him the book (roll) of the prophet Isaiah. And He opened the book.” Here there is a reading, or *lection*, not necessarily by the officers of the church, of such Scriptures (or sacred writings) as the church at that time possessed. See also Acts xv. 21. Later on in the Christian churches the letters of the Apostles were read in the “ lodge ” rooms where the faithful assembled.

Thus it became the practice to read both the older Hebrew Scriptures and more recent writings—the memoirs of our Lord and the letters of His Apostles—the New Testament.

(b) The Church is a teacher, or witness, to the truth which she holds from God. If she causes to be read

**The Lections  
from the Bible  
a form of  
Teaching and  
Preaching.** publicly the sacred writings that she guards, she is teaching or proclaiming the truths they contain. The reading of the Bible is the simplest form of teaching and preaching.\* The pulpit and the lectern therefore fitly stand on either side of the nave.†

Not all the Bible is read throughout the year—for example, the Lamentations of Jeremiah, some portions of the Apocalypse, and the greater part of the Apocrypha, are omitted. Those portions are chosen which are of most value for the teaching of the people.

Let them look through the calendar, “ plain and

\* “ The Church as a witness preacheth His mere revealed truth by *reading* publicly the sacred Scripture. So that a second kind of preaching is the reading of Holy Writ. . . . The Jews always had their weekly readings in the Law of Moses, but that they always had in like manner their weekly sermons we nowhere find.”—Hooker’s *Ecclesiastical Polity*, Book V., § xix., published in a cheap edition by Dent & Co. (Everyman’s Library).

+ The elder class may also collect from the first paragraph of the Preface in our English Prayer-book, “ Concerning the Service of the Church,” the reasons assigned to the “ ancient fathers ” for ordering the reading of the Bible—(a) that the clergy might be stirred up to godliness themselves and more able to exhort others; (b) that the people might continually profit more and more in the knowledge of God.

**The Present  
Calendar of  
Lessons.**

easy to be understood," referred to in the preface to the Prayer-book "Concerning the Service of the Church," to see how the compilers arranged for a *continuous* reading of the Scriptures throughout the year "wherein (so much as may be) the reading of Holy Scripture is so set forth, that all things shall be done in order, without breaking one piece off from another."

They will see how it is arranged that the "New Testament shall be read over orderly every year twice," while the Old Testament is divided up so that the "most part thereof may be read every year once." They will probably know—or if not they must be reminded to notice—that, as the calendar shows, the Old Testament is read for the first Lessons at Morning and Evening Prayer. Refer them to the paragraph in the preface: "The order how the rest of the Holy Scripture is appointed to be read." On *Sundays* there is a distinct course of Old Testament Lessons, as they will see in the two pages of "Proper Lessons for Sundays," which precede the calendar. To consider the *reasons* for the choice of these portions makes another interesting course of lessons.

The children must look also through the tables of *Proper Lessons* for holy days which precede the calendar, the teacher bidding them note that **Proper Lessons.** "proper" (Latin, *proprius*) means *fitting* and also *one's own*, and referring them to the Lessons for some holy day fresh in their minds to see the reasons for the choice.

They may note further that the portions chosen are not always identical in length with the chapters as we have them in our ordinary Bibles; the men who drew up the Lectionary wished to let each reading be as complete as possible in itself.

It may now interest the children to tell them something of what was done in ancient times. They may be told that the early services consisted very largely of the Psalms. Then it was thought profitable to break off at intervals

**Former Use of  
Lectionaries.**

and listen to lections.\* We have said that in monastic churches the brothers would read in turn; each reader would continue until the chief person in the choir signed to him to stop, or called out "Fac finem" = "Make an end." Compare our "Here endeth." This connection of the Psalms and the Lectionary seems to survive in the introduction to our Prayer-book, where the class will find first "The Order how the Psalter is appointed to be read," followed by "The Order how the rest of the Holy Scripture is appointed to be read."

In the preface "Concerning the Service of the Church," the quaint English of which will be attractive, the class may collect some of the wrongful practices which came into use in connection with this reading which the Reformers thought right to remove—*e.g.* "the planting in of uncertain stories and legends" (not confining the lection to Holy Scripture); "the multitude of responds, verses, vain repetitions, commemorations, and synodals" (synodals were recitations of rules as to Church government), or, as they are called later on in this preface, "anthems, responds, and invitatories," which were interjected in the midst of the reading; the fact that the "books of the Bible were begun and never read through"; that "the service this many years hath been read in Latin to the people, which they understand not," &c. The teacher must be prepared for the quick young eyes to run on to the passage about "the number and hardness of the rules called the Pie," and must be prepared to tell that "Pie" means "pica" and "magpie," and that the Pie was a table of directions for finding the services for the day, so called because the heavy black-letter type of those days shown on the white paper resembled the colours of a magpie.

#### *Scholars' Note-book*

The lectern, or reading-pew, stands (generally) opposite the pulpit, facing the nave. The services of the Church provide for lections, or readings, of the Holy

\* Council of Laodicæa, A.D. 367.

Scriptures; for one reason why we "assemble and meet together" in God's House is "to hear His most holy word."

The portions of the Bible ordered for each day in the year are to be found in the Calendar. There is a separate table of Lessons Proper for Sundays and Holy Days at the beginning of the Prayer-book, before we come to the Calendar.

*Additional Home or Class Work*

1. Describe and sketch the lectern in your parish church.
2. If an eagle or a pelican lectern is used:—Why is the eagle (or pelican) used in the lectern of your parish church?
3. Give the meaning of lectern, lection, Lectionary.
4. Mention instances from the Old and the New Testament of the Scriptures being publicly read to the people (2 Chr. xxxiv. 30; Neh. viii. 1-8; Jer. xxxvi. 10; Luke iv. 17).
5. Why did the ancient fathers order the daily reading of the Holy Scriptures? See the first paragraph in the preface "Concerning the Service of the Church" at the beginning of the Prayer-book.
6. What wrongful practices formerly occurred in connection with the reading of the Lectionary?

## CHAPTER XV

### THE PULPIT AND THE SERMON (1)

LET the class notice the *construction* of the pulpit. However ornate it may be, they will see that in its essen-

**The Pulpit :  
a Preaching  
Desk.** tial parts it is merely a raised platform or desk from which to address a body of people. Tell them that the Latin word *pulpitum* means a stage or platform. It

has come to mean a platform or desk or any other elevated place used for *preaching*.

A pulpit need not necessarily be *indoors*. Refer to the great sermons of our Lord which were preached in the

**Our Lord's  
Sermon in the  
Open Air. The  
Pulpit: a Rock,  
a Boat, &c.** open air. Let the children recall the Sermon on the Mount, when the pulpit on which Jesus sat was probably a rock lying on the slope of a narrow valley running down to the Lake of Gennesaret.

The "church" would be the sides and bottom of the valley where the people were grouped together within hearing of His voice. Let the class look through the Gospels, and they will find that He often used one of the fishing-boats lying anchored close to the shore of the lake—e.g. St. Luke v. 3, "He sat down, and taught the people out of the ship." Sometimes,

**The Synagogue  
Pulpit.** however, He would preach in the synagogue. Here the "pulpit," as we should call it, would be a platform near the middle of the building, with two flights of steps leading up to it, one on each side. On this platform stood the desk where the law was read to the people and where addresses were delivered. Those who read the law stood;

the preacher sat. We are told our Lord stood up to read from the Book of Isaiah, and sat down to address the people\* upon the passage. Refer to St. Luke iv. 17, 20.

The Apostles "preached" in the synagogues in the same way (Acts xiii. 14, 16), though they would address

**Sermons by the  
Apostles. Many  
Types of Pulpit.** the people in any place where they found an audience. Let the children turn to Acts iii. 11, 12. Here they will find a

In Acts xvi. 13 we hear of the Apostles sitting down and preaching to the women at the river-side. Acts xx. 9 shows us St. Paul preaching in an "upper room," which was the lodge or meeting room of the little Christian church at Troas. In Acts xxi. 40 and xxii. we find him standing on the stairs of the Tower of Antonia, the great fortress near the Temple.

The early Christians, as we have seen, soon came to have their own "lodge-rooms" and later their basilicas.

**Pulpits in the  
Early Church :  
the Bishop's  
Chair.** The Bishop, who was regarded as the most suitable person to give the addresses, talked to the people from a kind of chair or

*cathedra*, as it was called, which was placed either just in front of the altar or further forward in the apse, in that portion of it which in secular buildings would be allotted to the most important person present. In the drawing on page 28 of a very ancient church we see two desks, or *ambones*, as they were called, which were used as stations from which to read to or address the people (see page 28).† But since this was not the best position for the people in the nave to hear, it was found better for the Bishop or other

\* The teacher may read the chapter on synagogues in *Sketches of Jewish Social Life in the Days of Christ*, by Dr. Edersheim. (Religious Tract Society. 2s.)

† *Note to the Teacher.*—In the drawing on page 28 the ambones are to the east of the cancellum. The smaller, to the right, is of the same date as the cancellum (sixth century). The larger, on the left, has a semicircular projection on each side, and is reached by a stair at each end.

preachers to come forward. So at the western end of  
**The Ancient** the choir there was usually one raised  
“**Ambo.**” platform or desk called the *ambo*, or  
“pulpit of the readers.” It was often  
very large and ascended by two flights of steps, one on  
each side. From this desk the Epistles and Gospels were  
read, and notices were given out to the congregation. We  
are told that St. John Chrysostom came down and *sat* on  
the ambo so that he might be better heard by his listeners.  
So we see that the ambo might serve the purposes now  
served by the pulpit, by the lectern in the nave, and by the  
“Gospel lectern” in the chancel.

The children will know that the first missionaries to  
this country must have dispensed with pulpits. Tell

(from Bede) the story of St. Augustine  
**Outdoor Sermons** of England preaching his first simple  
in England by sermon to King Ethelbert of Kent out of  
the Cross.

doors near the city of Canterbury, the  
king being nervous, as we should say, lest any magical  
arts connected with the new religion might be practised  
upon him by these strange teachers. St. Augustine prob-  
ably stood quite close to the silver cross which he and his  
monks had brought with them in procession up the road  
by the Stour, and so standing, delivered his sermon. The  
missionaries who came after him preached in the open  
spaces which now form our village greens, setting up  
rough wooden crosses as stations from which to give their  
message and tell their story. We shall find that these  
crosses, replaced by more elaborate and sometimes very  
beautiful ones of stone, were used as preaching stations  
for hundreds of years.

But when churches were built all over the country and  
services came to be held in them regularly, preaching or in-  
structing, as a part of Divine Service, was regarded as of  
less importance. The children are so used to the sight of  
the pulpit and to frequent sermons in church that it will be  
a surprise to them to learn that pulpits were not much  
used in church in the Middle Ages. It was assumed that  
the people were Christian and that they came to church  
*to worship*. It is quite true that we should come to

church *chiefly* to worship, and it is specially needed to insist on this in our days when children so constantly hear of going to church "to hear So-and-so." But, unfortunately, the clergy did not sufficiently realise that the people needed instruction, though we must remember that they learned a great deal from the images, from the pictures on the walls of the church, and from the miracle plays that were so often shown to them. It is recorded as something unusual that Abbot Samson (twelfth century), the head of the great monastery of Bury

**Lack of Pulpits  
in the Churches  
of the Middle  
Ages.**



PULPIT AT BEAULIEU, HANTS, IN WHAT WAS FORMERLY THE  
REFECTORY OF THE MONASTERY

St. Edmunds, "was wont to preach to the people in the English tongue," though according to the dialect of Norfolk where he was brought up, "the Abbot," says the friend and fellow-monk who has left us an account of

him, “ caused a pulpit to be set up in our church, both for the ornament of the same and for the use of his audiences.”

But the pulpit seems not to have been commonly used in churches until the fourteenth century. As we shall see in the next lesson, the sermons preached *out of doors* at this time and for some time later were of more influence than those heard within the walls of churches. The pulpit, however, was a common article of furniture in the refectories

Pulpits in the  
Refectories of  
Monasteries.

of the great monastic houses. It was thought that it was not good for the monks while at meals to let their thoughts dwell on the mere eating of food, and, if

allowed to converse, they might be tempted to frivolous or spiteful gossip; so, to occupy their minds, one of their number would read to the others from some pious book, and, to be better heard, his desk or pulpit would be raised above the tables.

When preaching in churches became more common, it was natural to bring pulpits of the kind used in the monasteries into the churches themselves. These early pulpits were often movable, and might be used in the naves or elsewhere as required. But there was by no means a pulpit in every church. Sometimes, when the clergy wished to address the people, they would do so from the rood loft, or perhaps, in parish churches, from the altar steps.

Sermons were also delivered from preaching crosses out-of-doors, by the waysides, at cross roads, in the market-place, or on the village greens (see page 18). Show pictures of the old outdoor preaching crosses at St. Paul's and in Crosses and Pulpits. Cheapside, from which the children will see that the crosses had given place to covered structures which were designed to be used as real pulpits. The great sermons of Latimer and Cranmer were preached at “Paul's Cross.” (See page 133.)

Carlyle, writing of Cromwell's time, says: “ Paul's Cross was a kind of stone tent, with leaden roof, at the N.E. corner of Paul's Cathedral, where sermons were

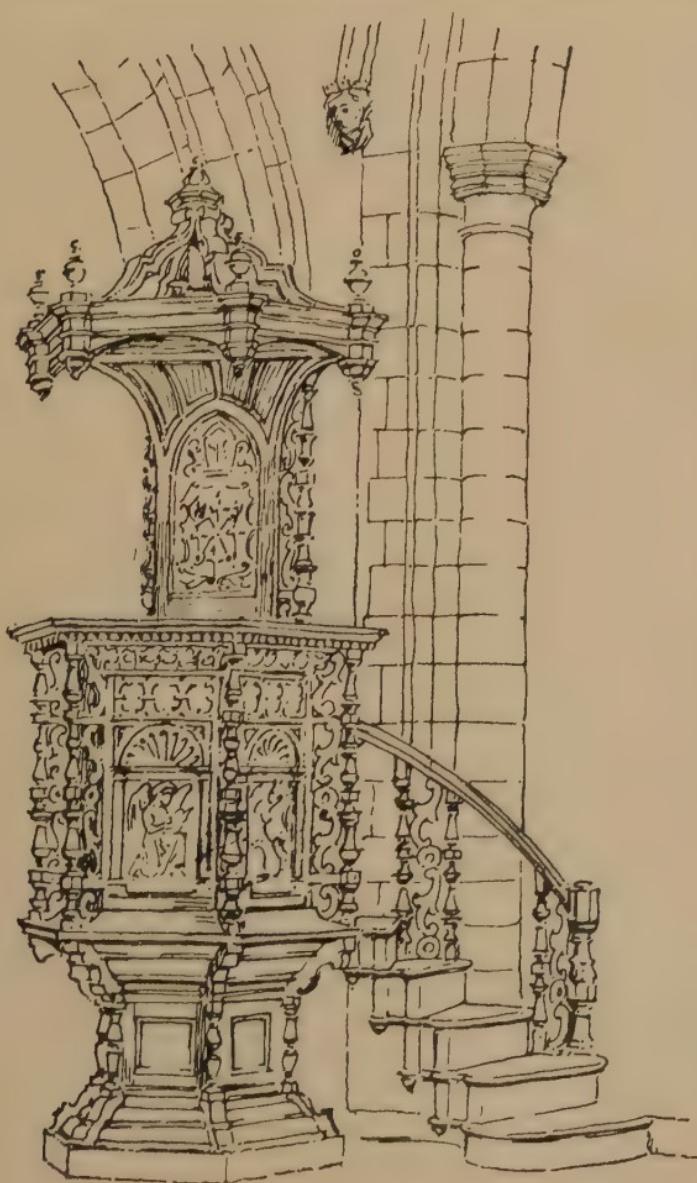
still, and had long been, preached in the open air ; crowded devout congregations gathering there, with forms to sit on, if you came early.' St. Paul's Cross was pulled down by the Puritans probably in 1643, when also Cheapside Cross was demolished in the presence of a troop of horse and two companies of foot soldiers despatched by Parliament.

The custom of preaching from outdoor pulpits has revived in our own time. Let the children tell of any outdoor pulpits in the neighbourhood. If their own church is provided with one they will be the more interested in hearing of outdoor pulpits in former times.

The Puritans, however, laid far more stress on preaching as part of Divine Service, and hence on the provision of pulpits in churches. It is on account of Order for Pulpits in all Churches, 1603. this influence that we find in 1603 a rule that a pulpit was to be placed in every church where one had not already been supplied. This pulpit was to be "comely and decent" and "seemly kept."\*

Invite the children to notice the pulpit in their parish church and consider how it fulfils these conditions. Is it of wood or stone? What is the base like? Structure and Decoration. How is the framework decorated, e.g. is the stone or wood panelled? and is there any tracery or carving? Sometimes a pulpit will have its panels adorned with representations from the Gospel story. What scenes are represented, e.g. the Sermon on the Mount? Why are these appropriate? Bring out that all preaching is a comment on that Story. Sometimes there is a representation of Christ as the Good Shepherd. Why is this an excellent choice? Perhaps we are shown our Lord in His bidding to St. Peter: "Feed My sheep. Feed My lambs." What is the meaning of this? Perhaps the designs are symbolical, e.g. a vine. What does this signify? (Other symbols will be dealt with in a subsequent chapter.) Let the pupils make out the *motif* of any conventional design. Is it really beautiful

\* Canon 83.



A JACOBEAN PULPIT

and *fitting*, because suitable to the wood or stone to which it is applied? Are there any inscriptions on the pulpit? Help the class to decipher any inscription in Latin or in ornamental lettering.

How is the pulpit draped, if at all? If there is a cross above or near the pulpit—of what saying of St. Paul are we reminded? Of what custom in early Church history? Do not ignore such matters as the use of the sounding-board or the tapestry curtain

**Objects Connected with the Pulpit.**

sometimes hung at the back to reflect the waves of sound towards the nave. Remember that children are innocently curious about such things as the upper shelves where the preacher rests his book of prayers, his Bible, and his notes, and about the inner shelves which provide for his watch or his handkerchief or his glass of water.

**Position.**

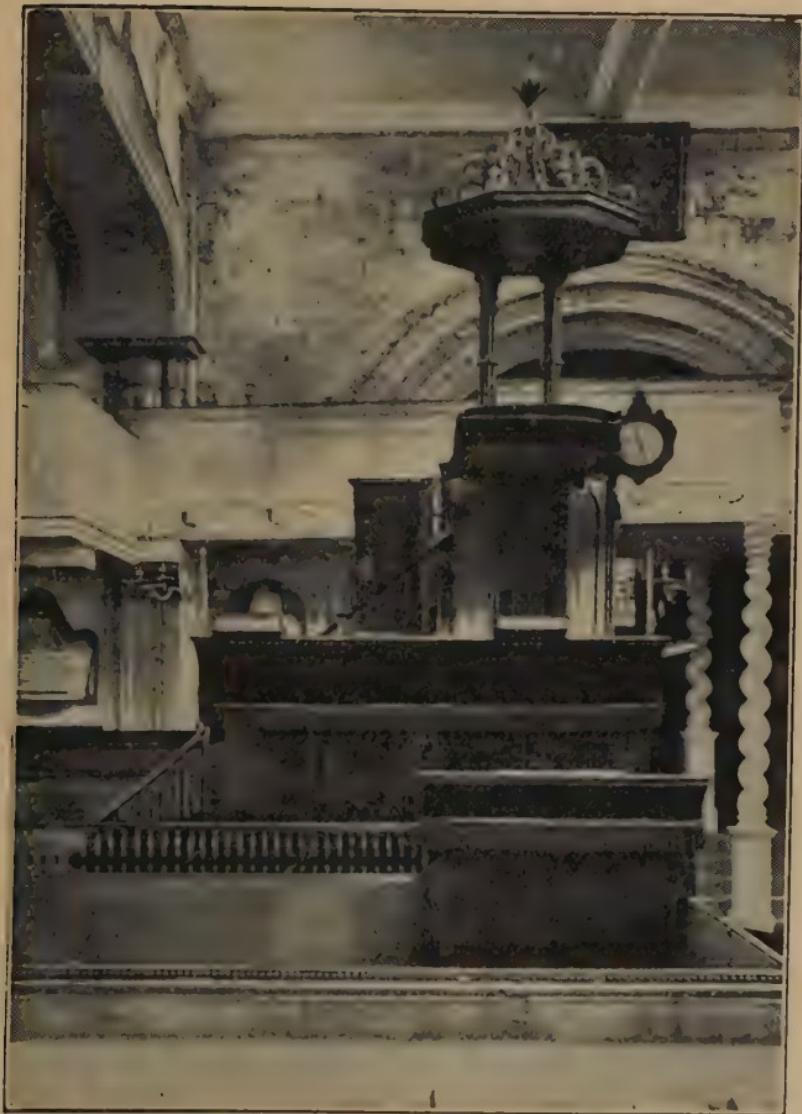
Bring out that a pulpit must be placed where the preacher can see, and be seen by, most of the congregation. How is this effected in our church?—e.g. if there is only one aisle, the pulpit must be on the side opposite to the aisle. Its position with regard to the lectern must also be considered (*vide* next lesson).

In some parishes the memory of the “three-decker” pulpit lingers among the older inhabitants, and the children will have heard of it. Show a picture of this structure, with a closed desk at the base for the clerk (see page 127), another above in which the priest reads the Prayers and Lessons, while for the sermon he mounted a staircase to the third story, or pulpit, where he was duly shut in by the clerk. Naturally it was the most conspicuous object in the church; the altar was entirely dwarfed.

**The Old “Three-decker.”**

*Scholars' Note-book*

1. Describe in your own words the pulpit in your parish church, adding sketches if you can.



A THREE-DECKER PULPIT—WHITBY.

2. Write a short essay on outdoor preaching stations mentioned in the New Testament.

3. Make a list of sermons described in the New Testament as preached within walls. Was there anything corresponding to a pulpit on any of these occasions?

*Additional Home or Class Work*

1. Read Neh. viii. 1-8, and write down the various uses made of the "pulpit of wood" there mentioned.

2. Make a list of suitable texts for a pulpit inscription. (The list to be examined after next week's lesson.)

3. If a parish were having a new pulpit, and its panels were to be carved so as to represent scenes from the New Testament, make a short list of the scenes you would choose.

4. Write down anything you remember, or can find out, about pulpits in connection with English history.

## CHAPTER XVI

## THE PULPIT AND THE SERMON (2)

In our last lesson we noticed the pulpit, or place of preaching, and discussed pulpits of past times. What is the "happening" in church connected with the pulpit? The children will know that notices are read and that the sermon is delivered from it, and that the pulpit itself is so raised and so placed that these may be best heard **The Lectern and by the congregation.** Let them now **the Pulpit:** notice (quite apart from acoustic considerations) the significance of the pulpit **Reading and Explaining.** with regard to the lectern. The pulpit and the lectern are set over against one another, so to speak, because they are the double instrument for fulfilling one purpose for which the parishioners are to assemble in church—"to hear God's most holy Word." God's holy Word is simply read aloud from the lectern; from the pulpit the same Word is unfolded and explained. The lesson is a passage from the sacred books of the Church; the sermon is an explanation of or commentary on some thoughts contained in those books. Every book in the Bible is a difficult book, and would be a difficult book if it ranked merely as a piece of secular literature. Give the derivation of the word (Latin *sermo*, a discourse). *Preach* is from the Latin *prædicare*, to proclaim.

Recall the story of the Ethiopian steward, who was reading in the Book of Isaiah as he drove in his chariot across the desert. He read, but he did not understand. Philip climbed up to the chariot and sat there, explaining the "text" over which the steward had been puzzling in the open roll before him. We may say that

**The Pulpit of  
St. Philip the  
Deacon.**

the chariot became a pulpit, and the explanation given by Philip was a sermon, or discourse, though delivered to one person only.

Remembering that the words "sermon," "sermonising," "preaching" are often used by children in a con-

**Sermons may be Stories.** temptuous sense as of experiences that are wearisome, if not distasteful, it is worth

while getting them to see that this need not be the case, and that the sermon *need* not be abstract and fatiguing. We are told of our Lord's sermons that "the common people heard Him *gladly*." These sermons were sometimes stories, stories which men and women have loved to hear repeated ever since. The sermons of the Apostles and other early teachers were stories—stories of the life and doings of One who was like no other man that ever lived. Let the class see what was the substance of Philip's sermon: "He preached unto him Jesus"—that is, he told him the story of Him whose life was "taken from the earth" for the good of all dwellers on the earth. The first preachers spoke out of the fulness of their recent experience—they

**Early Sermons: Telling the Good News.** uttered a message which was then fresh and wonderful—they told of the Gospel, or Good News. Get the children to look at the well-worn phrase again and try to imagine what the good news must have seemed to the hard Roman world of that time, which had lost faith in its own gods and had no substitutes; or even to those who belonged to Israel, but had been taught that religion consisted in such things as taking tithes of garden herbs and in being careful not to exceed a certain small limit in a Sabbath walk.

Lead the children to think how the first generations of preachers would die, and how later preachers had to rely

**Later Sermons: Handing on the Good News.** upon the stories of the Good News that had been written down. They had also the letters of the first preachers, who, like St. James, St. Peter, and St. John, had known Jesus, and the letters of St. Paul, who had seen Jesus after His Ascension. (Review the contents of the

New Testament.) The written Gospel had to be explained and interpreted by persons who had given much thought to the work. Some of these had acquired all the learning of their time, which they were anxious to use for the cause of the new religion. The Church has always taken care to provide a constant succession of men who, among their other duties, teach the Holy Scriptures to the people.

Help the children to see that the preaching of the Gospel and the explanation of the Scriptures have never ceased from the time of our Lord until now. Remind the class again of how the Gospel was preached in this country; first, probably, by the Roman settlers and soldiers of the legions, who talked to their fellow-settlers and to the island people, and afterwards by St. Augustine (recall Bede's account of his preaching in Thanet), and by the Irish and Scots missionaries, who helped to Christianise England.

Their successors kept up the preaching of the Gospel through the succeeding centuries. Yet, as we saw in our last lesson, there were lax times in the history of the Church, when preaching was neglected and the people were untaught. It was on this account that we hear, in the thirteenth century, of the Preaching Friars, or Preaching Brothers, the Black Friars, who had been formed into a preaching

order by St. Dominic, and of the Grey Friars, who were followers of the gentle St. Francis of Assisi. The friars went about from town to town and from village to village preaching—*i.e.* proclaiming—the Gospel to the people by the market crosses, on village greens, at street corners, or in any open space. At first they were content to live in absolute poverty; they had no settled home; their clothing was coarse ("blessedly mended with sack," as St. Francis said), they had no shoes, and even books were not allowed them. They would preach in the churchyards, or in the cloisters, to respectable people coming forth from Mass, or in the slums outside the walls of the cities to the miserable folk who were allowed to

build their hovels there on sufferance. It is true that in later times they often dealt more with what we should now call "social questions" than with the subjects usually treated in sermons. Nevertheless, they did a great deal to bring the story of the Gospel home to those who could not easily gather it for themselves from the elaborate services in Latin which were carried on within the church walls.

The children will have heard of Wickliffe, who translated the Bible into the "vulgar tongue," and who, in imitation of St. Francis, sent out bands **Wickliffe's Poor Preachers.** of Poor Preachers to teach and expound

the Scripture in the towns and the villages. (Pictures representing the outdoor preaching of friars and the sending forth of the Poor Preachers may be found in the Rev. Percy Dearmer's "Every Man's Story of the English Church.") Outdoor preaching was in some parts at least as common as indoor preaching. Thus in London, as we saw in our last lesson, there were the famous "preaching crosses" of St. Paul's and Cheapside, where sermons were delivered to the people by such men as Bishop Hugh Latimer, whose name will be familiar to the

**Preaching during the Reformation Period.** children through their history lessons. Elder children will like to read or hear portions of some of his vigorous, homely discourses, e.g. the Sermon on the Plough.

The children are so used to hearing sermons in church that they will be surprised to learn that, even in the days of Queen Elizabeth, *four* sermons a year were thought sufficient. Elder pupils may be reminded that Elizabeth was anxious, on the one hand, to suppress any teaching that might draw the people back to Rome, and, on the other, to prevent the growth of Puritan opinions.

But with the growth of Puritanism there came an **Growing Importance of the Sermon.** increasing interest in *sermons*. This showed itself in the rule that there must be one sermon on each Sunday in the year.\* The importance of the sermon accounts for new rules about the pulpit. As we have seen, an order was made in 1603 for the placing of a pulpit in every

\* Canon 45.

church, and the sermon ordered for the Sunday was to be preached from the pulpit.\* Sermons had formerly been preached at times from the altar steps or from the rood loft.

This special interest in sermons relatively to the other parts of the service continued down to the nineteenth century. The teacher will know that the architecture of



PAUL'S CROSS

many churches in the Georgian period was carried out with the thought of the church as an *auditorium* so strongly in the minds of the designers that the pulpit seemed more important than the altar, and it would be an interesting study to note how the better feeling of our own time has modified these churches of the meeting-house type so that the altar has regained its true significance.

\* Canon 83.

The teacher needs tact to set the sermon in its right-  
ful place in the children's minds. On the one hand they

**The Rightful  
Place of the  
Sermon.**

may well be reminded of the exhortation to their godparents in the Baptismal Office:

"Ye shall call upon him to hear ser-  
mons."

Also, they see from the huge advertisements of sermons with sensational titles displayed outside the doors of Nonconformist chapels that the sermon bulks very large with some religious bodies, and they, unfortunately, sometimes hear their elders appraising the merits of various preachers, as though their discourses were in the nature of public performances. They should always be reminded, though by suggestion rather than by statement, that the parishioners come to their church for the fundamental purpose of uniting in worship before God, and not to "hear Mr. So and So" nor to "enjoy the sermon," nor even, primarily, to seek instruction, though this is certainly a part of their quest.

Let them look to the rubrics to see what the Church has ordained with regard to sermons. They will find

**The Rubrics  
Relating to  
the Sermon.**

that only *one* is *ordered*, though more may be given. The rubric tells us the place of the one prescribed sermon (after the

Nicene Creed in the office of Holy Com-  
munion). It is evidently assumed that the sermon comes during the course of this service, for in the third para-  
graph of the rubric the priest is bidden to "*return* to the Lord's Table." But sermons may also be preached at Mattins and Evensong. How often are sermons preached in this parish per week? In the second paragraph of the

**Homilies.** rubric the children will, perhaps, be puzzled by the mention of *homilies*. Let them look in the Articles of Religion at the end of their Prayer-books (Art. XXXV.) for a list of the homilies and note the date at the head of the list of Articles (1562). Homilies were discourses prepared and published under the authority of the King and Bishops for the benefit of such preachers as might not be competent to prepare sermons for themselves. Bring out that the clergy are

now sufficiently well educated to be able to prepare sermons.

Does the preacher abruptly begin his sermon on entering the pulpit? What is done by him first?

**Invocation** Explain the fitness of the devotional acts  
**Collect or** practised before the sermon. In churches  
**Bidding Prayer.** where the Bidding Prayer is used, the children may be told that "bidding"

to an intercessory prayer before sermons and homilies is a very ancient pre-Reformation custom. Then the preacher gives out his *text*. Is a text necessary? The word "text" is cognate with the words "texture" and "textile." The preacher draws, as it were, one strand or portion from the web of the sacred teaching which the Bible contains, and shows its relation to the whole.

**Text.** But a verbal "text" is not necessary. Our Lord would, indeed, take for His "text" some saying from the Old Testament, but at times He would use some incident in daily life, or some object of Nature (ask for instances). St. Peter and St. John took for their text the lame man healed by them. Our custom of "texts" has come down to us through many generations. We find that it was a favourite practice in the "schools" or universities of the Middle Ages to take a "text" and, in a long thesis or discourse, to say all that could be said with regard to it. Point out that, since sermons before the Reformation would often consist of fabulous lives of the saints and similar legends, it was felt to be a safe custom to keep to the words of the Scriptures themselves. Remind the children that the Church, as a witness, must be a *faithful* witness,\* and that both in lections and in sermons it is safer to keep to those writings which have been accepted from earliest times as containing the truth of God.

How is the sermon concluded? Lead the children to see the fitness of this ascription. All **Ascription.** preaching has for its aim to show forth the glory and magnificence of God.

\* Hooker's *Ecclesiastical Polity*, Book V., xix.

*Scholars' Note-book*

A sermon is a discourse (Latin, *sermo*) unfolding the meaning of some part of the truth of God as contained in the Scriptures. Reading from the lectern and preaching from the pulpit are the double instrument whereby the people hear God's most holy Word.

Sermons are a necessary means of instructing the congregation, and therefore the Church orders one sermon to be preached every Sunday. But we assemble in church for the prime object of worshipping God Most High.

*Additional Home or Class Work*

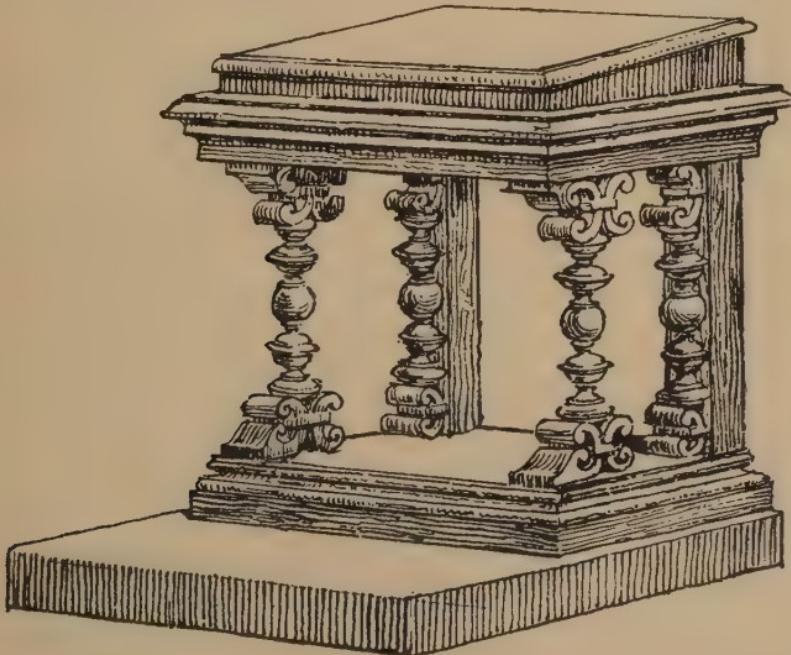
1. Make a list of the passages where our Lord and His disciples go forth and *preach*.
2. Find three or four sermons in the New Testament, state who preached them, to whom and where, and write out the opening words.
3. What was the "text" of St. Paul's sermon on Mars' Hill? Why do you think this text was wisely chosen?
4. Find out what you can about the preaching of the Friars.\*
5. Write a short account of an open-air pulpit or preaching cross of which you have heard.\*

\* Where the pupils have access to a library.

## CHAPTER XVII

## THE FALDSTOOL AND THE LITANY

THERE is yet another article of furniture in the nave—the faldstool, or Litany desk. Let the children notice its **The Faldstool:** position. It is generally in the middle **Its Position.** alley, between the pulpit and the lectern. Let them describe it—a low desk, facing the altar, with



A FALDSTOOL

a kneeling-bench. Perhaps it is large enough not only for the priest, but for two members of the choir, one

on each side, to read the responses. Sometimes the choir come and kneel in seats near the faldstool itself.\* Let the children notice that as it does not really "fold," it is not very happily named—*fald*, or folding stool. What is its use? The children will know that it is used for saying the Litany, so that it may perhaps better be called the Litany desk. Where are other prayers said—e.g. at the Eucharist or at Matins? The Litany is said in a special place—"in the midst of the church," in the nave itself. (In some large churches, however, the faldstool may be found in the choir.) We do not know how long this custom of using a Litany desk has been

**Its Use as a Litany Desk.** employed, but we find that in the first year of Edward VI. it was ordered that in parish churches "the priests, with other of the choir, shall kneel *in the midst of the church* and sing or say the Litany." Therefore there must have been a desk on which to rest the Litany-book. Sixty years afterwards the Archdeacon of the West Riding of Yorkshire inquired amongst the clergy under his charge, "Have you a little faldstool, or desk, with some decent carpet over it in the middle alley of your church whereat the Litany may be said?" So that the faldstool must have been a recognised article of church furniture. The "decent carpet" was a hanging of silk or other material, such as we see on the pulpit and the lectern.

What is the Litany? What is it called in the rubric (a general supplication)? Tell the meaning of the word "Litany." It comes from a **The Litany a Separate Office.** Greek word meaning "supplicate." It has nothing to do with *liturgy*, despite the similarity of the first syllable. Why is it called a *general* supplication? (Let the children compare *General Confession*, *General Thanksgiving*.) The children can tell from its position in the Prayer-book and from its use in church that the Litany is a separate office. Tell that the Litany was an ancient form of prayer intended

\* Let the children look at the rubric to Psalm li. in the Communion Service. "Clerks" in this rubric mean choirmen.

to be used by priests and people as they walked in procession. It was so popular that in pre-Reformation times, when most of the service-books were in Latin, English people had for a hundred and fifty years before the Prayer-book was issued an English version of the Litany printed in a book of devotions called a Primer, so that they could follow the outdoor processional prayers with intelligence. In the reign of Henry VIII. (1544) this Litany was revised and printed in English for public worship, and Cranmer wrote the preface. He says: "It is thought convenient in this *Common Prayer of Procession* to have it set forth and used in the vulgar tongue."

To show how ancient this "Common Prayer of Procession" is, we must go back to the earliest days of

**The Litany** Christianity. Converts in the Roman Empire would certainly see processions **Originally a** going on in connection with heathen worship. The teacher will find in Pater's **Prayer of** "Marius the Epicurean" a description of a religious **Procession.** procession in spring-time around the boundaries of a country farm, when the blessing of the **Processions in** gods was implored upon the kindly **the Early Church.** fruits of the earth. The showy processions of the town were always attractive; they were among the "pomps and vanities of this wicked world" which a convert had to renounce. The Christian Church therefore organised processions of her own—some for joy and praise, but some for penitence and supplication. In times when they were free from persecution the clergy and the lay folk would walk through the streets of the city or along the country roads, chanting their petitions and now and then pausing at some appointed "station" for a special prayer. In times of distress there would be supplications sung by all the people in procession, and the litanies or prayers used at these times gave the name "litany" to the procession itself.

Let the pupils look through the Litany again and note such phrases as "miserable sinners." A litany came to

mean a prayer of penitence. Let them also notice how much we pray for others. A litany came to mean also an *intercessory* prayer. The Litany which has come down to us is like the early litanies in both these ways. It also resembles them in that while the priest utters the prayer, the people utter "responses"—i.e. they repeat a short formula which expresses in the most earnest way the fact that the people regard the prayers uttered by the voice of the priest as their own. Compare the responses with the ordinary "Amen" at the end of other prayers. The favourite prayer in these old litanies was the "Kyrie Eleison," "Lord have mercy [upon us]". This would be repeated over and over again; indeed, the simplest form of litany consisted of this, the Lesser Litany, only, repeated many times in succession. Let the children see that we still use this threefold cry in our Litany.

Tell how Gregory the Great, to whom we owe the mission of St. Augustine to England, when Rome was threatened by enemies, divided the inhabitants of the city into seven groups, each starting from a special church, going about with the cry (*Kyrie eleison*—"Lord have mercy [upon us]") until all the groups met in one procession chanting their litany together as they passed on to the church of St. Mary the Great. In the directions given for the forming of the processions we find the word "litany" used for the procession itself. "Let the litany of the clergy proceed from the church of St. John the Baptist, the litany of men from the church of St. Marcellus the Martyr, and so with the litany of monks, the litany of the 'handmaidens of God,' the litany of married women, the litany of widows, the litany of the poor and infants." This will interest the children, and will help them to remember that the word "litany" may mean either the prayers used in a penitential procession or the procession itself.

**The Lesser  
Litany.**

**Story of Gregory  
the Great and  
the Litany.**

A scene in English history which is already familiar may be recalled to bring home this double meaning of "litany." Bede tells us how when **Story of St. Augustine and the Litany.** St. Augustine and his companions came to tell King Ethelbert of the new religion, they advanced towards the king, who was awaiting them in an open space in the Isle of Thanet, "bearing a silver cross for banner and the image of our Lord and Saviour painted on a board; and, singing the Litany, they offered up their prayers to the Lord for the eternal salvation both of themselves and of those to whom they were come." Why did they sing the Litany—a prayer of distress and of intercession? They were in *distress* at the thought of the heathen state of the country, and they were *interceding* with God to bring them to a knowledge of Himself. Compare the suffrage—"That it may please Thee to bring into the way of truth all such as have erred and are deceived."

Their prayers were heard, and the king allowed them to enter into the city of Canterbury, to take up their abode in it, and to preach. As they drew near to the city, again carrying the holy cross and the image of our Sovereign Lord and King, Jesus Christ, they sang in concert this *litany*: "We beseech Thee, O Lord, in all Thy mercy that Thy anger and wrath may be turned away from this city and from the holy house, because we have sinned. Hallelujah!"

The Litany in procession was constantly used in England henceforth. We have seen that it was such a favourite form of prayer that an English version was used by the people, while most of the other services were still read in Latin. The Litany, too, was the first part of our Book of Common Prayer to be revised and translated in the time of Henry VIII. for use with a kneeling congregation in church. Children like processions, and will be somewhat regretful over their disuse. Explain that apparently the outdoor litanies were not always managed in a seemly fashion; they became occasions for horseplay and merrymaking. Quote the "judicious" Hooker:

" For remedy whereof it was then thought better that these and all other supplications or processions should be no where used but only within the walls of the house of God, the place sanctified unto prayer."\* In some large churches, however, the Litany is still sung in procession, and there is nothing in the rubric that forbids it. It would secure more attention from children than they are able to give during what they sometimes call the " long kneel." When is the Litany to be used? (On Wednesdays and Fridays, as well as on Sundays.)

The thought of processional litanies may perhaps lead to Rogation Days, especially if these occur at about the **Rogation Days.** time of the lesson. *Litany* is a Greek word; the Latin word for the same kind of service is " *rogation* " (Latin, *rogare*, to ask or beseech). The children hear notices of Rogation Days read out in church, and in some places the old custom of beating the bounds in Rogation Week is still maintained, or at any rate may have been abandoned so recently as to be fresh in the remembrance of their parents. The clergy, churchwardens, and a procession of the parishioners would perambulate the parish, bearing white wands and singing Psalms ciii. and civ. At intervals the procession would halt, crosses would be cut in the turf or marked on a wall, and then beaten with the wands. The beating was supposed to impress the place on the mind, so that those who took part in it would always be able to recall the exact spot. The rogation served two

**The Purpose of Rogation Processions.** purposes: (1) To pray for the blessing of God on the kindly fruits of the earth, and (2) to mark the borders of the various parishes so that there might never be wanting living men to remember what were the bounds of their own parish. Lead the children to see the value of such a custom in the days when there were no Ordnance maps.

Let the children look at the Psalms appointed for Rogation Days and see how appropriate they are for this

\* *Ecclesiastical Polity*, Book V. 41 (3).

double purpose. Psalm ciii., 15, 16, and 17, remind us of the transitoriness of our own life—a reminder enforced as each year brings the renewed procession round the ancient parish whereof one generation hands down the traditions to another. The generations themselves pass, and their place knows them no more, but the ancient places remain. Psalm civ. reminds us how God sends the springs into the rivers, and brings forth grass for the cattle and green herbs for the service of men—a Nature psalm, as we should now call it.

In later times the processions came to have a more secular character. The children will be amused to hear how not only walls and hedges were beaten with wands, but the boys also, in order that the position of the whipping-places might be firmly fixed in the memory. No doubt this was regarded as something of a distinction, especially as money payments were made to them by way of compensation.

Explain how it comes that Rogation Days occur at this special time. Tell the story of St. Mamertus, Bishop of Vienne, in Gaul (fifth century). The Story of St. Mamertus and the First "Rogation" Processions city had suffered from a series of calamities —from war, from wild beasts, from fire. St. Mamertus ordered litanies in procession, with fasting, on the three days before Ascension Day. These were hence called Rogation Days. Such rogations in those troubled times were often repeated, and were felt to be "the very strength, stay, and comfort of God's Church." Hence it became a rule that these three days near the feast of Pentecost should be given up to this kind of processionary service.

#### *Scholars' Note-book*

The faldstool, or Litany-desk, is so placed that the Litany may be said (or sung) "in the midst of the church." The word "litany" means a prayer or supplication. It was a custom in the Early Church to say litanies or prayers while walking in procession. Hence

a litany came to mean a religious procession. The Litany is now generally said or sung in church by the kneeling congregation, so that the word has come back to its original meaning.

"Rogation," like "litany," means a prayer. On Rogation Days processions were formerly arranged to perambulate the parishes, while prayers were offered for God's blessing on the kindly fruits of the earth.

#### *Additional Home or Class Work*

1. Find in your Bible instances of solemn processions of praise and of penitence—*e.g.* 2 Chr. v. 2-7; Joel ii. 12-18.
2. Make a list (*a*) of things, (*b*) of people that we ought to pray for. Look carefully through the Litany to see if these are included in any of its prayers.
3. Write a short account of the Litany of Gregory the Great and of the Rogation of Bishop Mamertus.
4. Tell in your own words why Psalms ciii. and civ. are specially suitable for Rogation Days.

## CHAPTER XVIII

### THE CHANCEL SCREEN: THE ROOD

**THE teacher will be aware that there are two modes of securing a due emphasis in church architecture upon the importance of the sanctuary at the end of the chancel, and of the altar.** According to some there should be an open and uninterrupted vista all along the church until the eye rests on the Lord's Table. According to others the dignity and stateliness of the altar is best brought out by some device for partially screening the altar without blocking it from view.

**In the church where the children worship there will probably be some structural arrangement to mark the division between the nave and the chancel.** Ask them to describe this method of division as they see it. Ask also if they have seen any other arrangement, and show photographs of churches presenting different modes of treatment. Let them notice that in some cases the chancel is partially screened; in others it is quite open to view. Some of the following features will probably be elicited:—

The chancel may be narrower than the nave.

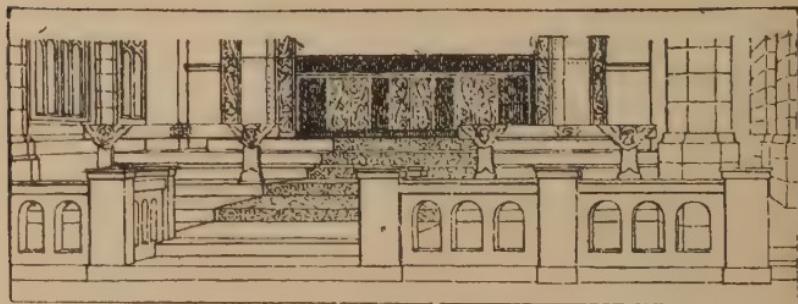
**Modes of Division.** The opening from the nave into the chancel may be marked by a high arch.

The floor of the chancel may be separated from that of the nave by a low railing. The Latin name for this grating (or lattice) is *cancellus* (remind the children of the criss-cross lines seen in cancelling figures in "sums"). The chancel beyond

receives its name from this grating. The grating may be replaced by a low wall of marble, stone, or wood.

The grating may be carried to such a height as to form a screen.

There may be a flight of steps upwards from the nave to the chancel. (In some very old churches there may be a *descent* to the chancel.) Let the children compare all these methods and arrive at the conclusion that church-



LOW CHANCEL SCREENS

builders, and therefore the worshippers who allot their work, have evidently felt that it was fitting that there should be some division between these two parts of the church. Invite the class to consider, with the teacher's help, some of the reasons for this.

We will consider first those cases where there is a chancel

screen, or rood screen, provided in the church. To show  
The Historic Reason for the Screen. the origin of this we may take the case of  
the close screen in some abbey or cathedral which may be near. (London children will probably have been somewhat puzzled by the great screen in Westminster Abbey.) Failing other means of illustration, or in addition thereto, a



SCREEN—SWYMBRIDGE, DEVON

photograph or picture postcard of some cathedral church possessing an ancient closed screen will be very useful. The teacher will then proceed to explain the historic reason for this barrier. Tell that very many of our older and larger churches were built in the first instance by bodies or *colleges* of monks or other religious persons. These are called *monastic* or *collegiate* churches.

[It may be necessary to remove two popular errors—

(1) to see that the children understand that monks were religious persons not necessarily in holy orders, but bound by vows to a life of discipline and piety; (2) to widen their conception of the word *college* so that they may realise that a college is not primarily a *place*, but a *collection* (Latin, *col* and *legere*, to gather) of persons grouped together as one body for a certain object, and that object not always the pursuit of learning.]

To resume our explanation: These bodies, or colleges, would build churches for their own use. As religious bodies they would naturally be anxious for the spiritual welfare of their neighbours. The neighbours, however, would be leading the life of ordinary men and women, and would not be required to attend so many services as those who had chosen a life of meditation and constant prayer. These religious bodies understood literally the words of the Psalmist. "Seven times a day will I praise Thee," and hence there were frequent offices in the church. In those

**Its Practical Use.** times the churches stood open all day, and it can easily be seen that it would be convenient for the monks or canons or other collegiates to have a private part of the building reserved for their own devotions, in order that their neighbours could come into the nave or into its chapels and pray there without interrupting the service going on in the choir or chancel.\* This latter part was screened off from the public part, in many cases by a high wooden structure, richly carved and sometimes painted, with a door in it opposite to the altar. On the other side of the closed screen there might be an altar for the services of the nave.

**The Screen in Parish Churches.** This arrangement of the screen thus adopted in monastic and collegiate churches was imitated in the parish churches which the people built for themselves, except that the screens were lighter and practically transparent. The arches between the chancel and nave in Anglo-Saxon and

\* In cathedral and collegiate churches the part east of the screen is called the *choir*.

Norman churches were very narrow, so that a curtain could be stretched across the opening. But the curtain was displaced by a screen of open woodwork, for in the West of Europe it came to be felt that the altar should not be hidden altogether. There was still the idea of preventing intrusion into the sanctuary.

In modern churches a screen and gates around the chancel have other conveniences which must not be lost sight of. The church may be more easily left open if the music-books in the choir and the ornaments in the sanctuary are protected by some kind of barrier.

Besides the purpose of shutting off a part of the church for the use of those who had erected it, the screen

**The Loft of the Screen a Place for the Choir.** served another purpose, also practical. It was built so strongly as to be able to support a broad gallery on the top, and in this gallery were placed the musicians, the choir, and the instrumentalists. The gallery had a raised back towards the west, so that the performers might be screened from the congregation, while with their faces towards the east they could see every movement of the priest, and be able to take their part at the right time.

Let the children analyse the structure of a typical screen. First there is a solid portion like a low wall,

**Structure of a Typical Screen.** generally about four feet high. This represents the low wall which divided the chancel from the nave in basilican churches. Then there are slender upright pillars often supporting arches. Above these is another solid part—the gallery or *loft*, the *lifted* part. In some old churches the children may see how well a choir could be accommodated here, and they may also see the staircase which led up to it and the door which gave access to the gallery from the top of the staircase, now perhaps, opening apparently into space.

On the "loft" also was placed, at any rate after the twelfth century, the rood or Cross (sometimes a crucifix). This was not placed for adoration, but to remind the people of their Saviour. "Kneel if thou wilt afore the image, not to the image;

do thy worship afore the image, afore the thing, not to the thing; make thy prayer afore the thing, not to the thing, for it seeth thee not, heareth thee not, understandeth thee not. Make thy offering if thou wilt afore the thing, but not to the thing; make thy pilgrimage not to the thing, nor for the thing, for it may not help thee, but to Him and for Him that the thing represents. For if thou do it for the thing or to the thing thou doest idolatry.” (“Dives et Pauper,” \* a Pre-Reformation



SCREEN, KENTON, DEVON

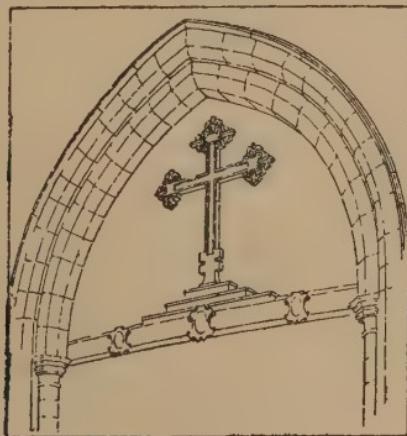
book of instruction.) Generally the figures of St. John and the Blessed Virgin were placed one on either side of the rood. Lighted candles were kept burning before the Cross itself. In Holy Week the Epistle and Gospel would be read from the rood loft.

In some churches the rood was placed not on the gallery, but on a great beam passing across the nave, the

\* Quoted by Abbot Gasquet in *Parish Life in England*.

*rood-beam.* Sometimes it was hung by chains from the roof. In modern churches where the rood is displayed it may be found in either of these positions.

**The Rood.** It is worth while in this connection remarking that, from the point of view of children, the rood, the symbol of our Lord's triumph as well as His suffering, is a more suitable object for their continual contemplation than the crucifix. Also, the sense of reverence is best nourished by one such object, large, impressive, and well placed, rather than by numerous crosses or crucifixes dotted about the church.



A ROOD-BEAM

We may now consider another use of the screen—the *symbolical*. In mediæval times the people were fond of seeing comparisons and similitudes in their churches. “The chancel represented the holiest place, or heaven, and the nave was the figure of the Church on earth. Consequently the screen, dividing the nave from the chancel, was a figure of death. But inasmuch as by faith we can look through and beyond the barrier of death, the screens were made of carved work pierced through, so that the chancel with the altar might be perfectly visible beyond the screen. And inasmuch as death was overcome by Christ

**The Symbolic  
Meaning of  
the Screen.**

the crucifix stood above the screen, a figure that proclaimed that it was through the Cross of Christ alone that the kingdom of heaven was open to all believers, and that death was swallowed up in victory.”\*

Finally, the elder pupils may be led to see that there is an æsthetic purpose served by the screen. The screen, as a

**The æsthetic Purpose Served by the Screen.**

matter of fact, adds to the apparent size of the church and gives the eye a standard whereby to judge its proportions. Moreover the object of the religiously-minded

architect is to lead the thoughts as well as the gaze of the congregation towards the altar, because the altar, more than any other part of the building, reminds us of the life and death of Christ. It will be found that a screen in a parish church does not *hide* the altar, but allows it to be seen through the openwork in such a way that a sense of mystery and dignity is produced. The framing-in of the chancel, as it were, by the chancel arch, and the narrowness of the chancel as compared with the nave, produced the same effect of making the altar the most impressive object in the church.

In some cases, however, the feeling of the architect and of those who instructed him has been that the sanctuary

**The “Open Vista” of Chancel and Altar.**

with the altar should, as it were, lie freely open to the gaze of the worshippers. How is this effected? (No screen, perhaps not even a rail, but a slight difference in height between nave and chancel.) Try to lead the children to appreciate both types of feeling, so that in whatever church they may worship there may be an under-stratum of sympathy in their minds with any arrangements they find.

### *Scholars' Note-book*

The chancel is marked off from the nave in our parish church by ..... (Describe the existing structural features.) The purpose of this division is to make the sanctuary and the altar at the end of the chancel more impressive to the eyes of the people.

\* S. Baring-Gould.

*Additional Home or Class Work*

1. Compare the structure of your parish church with that of the Jewish Tabernacle. What corresponds to the Veil?

2. Explain the reason for the screen which we find in your own parish church or in ..... Cathedral or Abbey.

N.B.—The teacher will fill in the name of either the best local example or of the best example of which he can show a photograph.

3. Tell in your own words how the screen was regarded by our forefathers as a symbol.

4. Explain the terms "rood," "rood-loft," "rood-beam."

5. Make a drawing to show the style of the chancel-screen in your parish church (where a screen exists).

## CHAPTER XIX

## THE CHANCEL

In our last lesson we considered the chancel screen, or rood screen. What part of the church lies beyond it to the east? The chancel. Remind the children of the

**The Chancel:** Latin name for the lattice work or railing which forms the screen (*cancellus*).  
**its Position.**

They may ask if there is any connection between chancel and chancellor, and find in their dictionary that a chancellor was originally a *cancellarius*—an officer who stood near the *cancelli* that surrounded the judgment seat in a Roman hall of justice (see picture of basilica, page 28). The eastern part of the Early Christian churches corresponded with this—the most important—part of the hall of justice or basilica.

This eastern portion of the church was again divided into two parts—the part east of the altar rails, which was reserved for the ministering priests, and the remaining part, where we now generally find the choir as well as the clergy. Discuss the word "clergy,"

**The Chancel the Place for the "Clerks."** and tell that originally it meant *all* those who assisted in Divine service—the singers, the readers, the door-keepers, &c., as well as bishops, priests, and deacons.

**The Clergy and the "Clerks."** The proper legal description of a clergyman is still "a clerk in Holy Orders," which distinguishes him from other clerks.\* Let the children look at the rubric to Psalm li.

\* The children will probably know that our use of the word "clerk," in its business sense, comes down from the time when practically the clergy alone of all the population knew how to read and write.

in the Communion Service, where the distinction between priests and clerks can still be noted.

In later centuries, the word "clerks" came into use to denote those minor officers of the church who were not in Holy Orders, and who were not qualified to officiate in the sanctuary, while the word "clergy" was reserved for priests and deacons only. These alone, with those ministering to them, were allowed to be within the rails before the altar. In our churches we generally find that those "clerks" who help the worship of the congregation in the musical part of the service—*i.e.* the choir-men and choristers—are provided with places in the chancel. In some churches the officer called the "parish clerk," whose chief function was to lead the responses of the people, is still prominent, and is therefore a reminder of this older and wider use of the word "clerk." But nowadays the office of clerk is very often filled by one of the clergy.

The children will know from observation that the clergy taking part in any ordinary service other than the Holy

**The Place of  
the Clergy in  
the Chancel.** Eucharist have their seats also in the chancel. Tell that formerly they were grouped around the altar, or in the rounded

apse at the back of it, but it was found more convenient to have them nearer the people, hence their present position. Have the children observed what special arrangements are made for this? The clergy have *stalls* in the chancel. A stall is a seat with a partition between it and the next seat. In some old churches, especially if they have been monastic churches, the stalls have high backs with canopies, and are often richly carved. In what direction do these stalls look? (Usually north and south.) Have the class observed the order in which the clergy take their places in the chancel? The priest who is taking the chief part in the service sits in the first seat nearest the nave on the south side, the next in rank faces him on the north, the third sits in the second stall on the south side, and so on. These observations will serve to enforce the distinction between the nave (the people's part of the church) and

the chancel or choir (the part reserved for the officers of the church). Tell that while the parishioners are looked upon as responsible for the upkeep of the nave, it is the duty of the rector to repair the chancel, since he is at the head of the body of officers who use it.

Notice, again, the chancel arch, marking the entrance to this part of the church. We have already (*vide* previous lesson) noted that the chancel is usually

**The Structure of the Chancel.** narrower than the church. Repeat the reason for this (see page 77). The narrowing of the chancel helps to bring into prominence the view of the sanctuary at the end. Also, there is the practical reason that there is not so much space needed for the "clerks" as for the body of the congregation. In large churches, however, the aisles of the nave, instead of stopping short at the chancel screen, run right along on one side or on both sides to the east end of the church, so that we have *chancel aisles*. How are these aisles used?

**The Chancel Aisles.** Ask the children to notice this in their own or any other churches they may visit.

Sometimes the organ is put into a chancel aisle. Sometimes the aisle is used as a chapel, and sometimes it is used by a portion of the congregation. How are these side portions, when used as chapels, divided from the body of the chancel? There is generally a curtain or some kind of screen (Parclose screen).

Let the children recall what was said in the last lesson about the symbolism of the nave and chancel respectively.

**The Symbolism of the Chancel.** The chancel was thought to represent the Church Triumphant in Heaven. Church builders therefore strove to make the chancel specially beautiful. A writer on this symbolism has said, "Here should rich materials and skilful workmanship make all as fair and glorious as aught of human fashioning may be; for here those clothed in white raiment worship Him that liveth for ever and ever; and here, too, in the midst, is the Holy Table, the Throne of the King."

Invite the children to describe any special richness of decoration which differentiates the chancel from the nave in their own church, whether of patterning on the floor, carving of the seats and stalls, hangings used to screen the aisles, or permanent screens. Let them notice the height of the roof, and any special vaulting. The chancel has often more light and more colour than the nave. How are these secured? More windows, and perhaps more stained glass in the windows. There is a practical reason also for this abundance of light. The chancel is often used in parish churches as the most fitting place

**The Choir in  
the Chancel:  
its Symbolic  
Significance.** for the choir, and it is necessary that plenty of light should fall upon the music books. The use of the chancel as a place for the choir further illustrates the symbolic idea of part of the church as representing Heaven. For the choir and their singing should remind us, we are told, of "the saints and angels in Heaven, whose chief work is the worship and praise of God."

This symbolism is perhaps a little fanciful; moreover, the choir is not always placed in the chancel. It is, however, placed there so frequently that we have come to speak of "choir" and "chancel" almost indiscriminately. It is worth while, therefore, pointing out

**"Quires and  
Places where  
they Sing" in  
the Strict Sense  
of the Phrase.** to the children that the "Quires and places where they sing" of the Prayer-book rubric refers to the portion east of the chancel screen in cathedral and monastic churches, which portion was made specially large so as to accommodate a band of singers.

The term "choir" as applied to a chancel seems to

**The Choirs of  
Monastic  
Churches Dis-  
tinguished from  
mere Chancels.** have been first used at the end of the thirteenth century, and the children who have visited cathedrals or have seen photographs of them will notice that it is so described instead of being called "chancel," as in parish churches. Here were daily chanted the offices of the Church, services obligatory on those who were devoted to a religious life, though not on the faithful at large, who would assemble for worship on

Sundays and holy days in the nave. There were in the Middle Ages no fewer than eight choir services every day, so that a need of a special enclosure for this purpose is easily realised. These choirs were so large as to be churches in themselves. Many of them were defaced or destroyed when the monasteries were suppressed, but some of them, as we have seen, were saved and used as parish churches.

*Scholars' Note-book*

The chancel is that portion of the church beyond the nave which is specially allotted to those who are responsible for the proper conduct of Divine service. These are the clergy and their assistants; also, in some cases, the choir. In cathedral churches this part of the building is larger than in parish churches, and is called the "choir."

*Additional Home and Class Work*

1. What is the difference between the chancel and the nave? State in your own words why the chancel is so called.
2. Describe the appearance of the chancel of your parish church. Make sketches if you can.

## CHAPTER XX

## THE CHOIR (1)

WE have spoken about the choir in connection with the chancel. Let the children notice that the word

**Meaning of the Word "Choir."** "choir" itself is used in two senses. It has come to us through the Latin from

the Greek *choros*, and means a band of singers, especially those employed in worship. The Early Christians would see a chorus in the heathen temples around them, and it was natural for them to use the same word when it became possible for them to have an ordered public worship of their own. Refer to the last lesson, where we found that members of the choir were originally ranked as a kind of inferior clergy, and are still called "clerks" in our Communion Service. In some cathedrals they are called "lay clerks";

**Names for Choristers.** in others they are spoken of as "song-men" or "singing-men." We may also

note the word *chorister*, which means any individual member of the choir, whether man or boy, though we generally use it for boys, calling the adults *choir men*. It is worth while in passing to let the children recall that a song or part of a song sung together by a band of singers is also called a chorus.

In the second place, the choir means also that part of the church containing stalls or seats for the singers (and musicians). Let the children notice the old English

**Choir or Quire: a Place.** spelling of this word in the rubric: "In quires and places where they sing."

What is the part of their own parish church allotted to the choir? Often it is the chancel, and then the words "choir" and "chancel" are used

indiscriminately. (We have seen that in cathedral churches the part east of the screen is always called the *choir*.) If the choir is in the chancel, we shall there find stalls for the clergy also. What other part of the church may be used for the choir? Sometimes it is the space under the lantern of the tower that rises above the crossing of the nave and transepts. In some churches we find that the allotted place is the west gallery. In former times the choir would often be in the gallery above the rood screen.

Do the seats of the choir differ in any way from those of the rest of the people? Why? Something is due to the dignity of the choir as

**Choir Stalls.** lay clerks. Special arrangements must also be made for books and music. In cathedrals and other churches that formerly belonged to monasteries we often find that the stalls for the choir have a screen at the back and sometimes a canopy overhead. This was not only for the sake of dignity, but also to keep the occupants of the choir from cold draughts from the great empty church beyond. Each stall was separated from its neighbours by a curved back with elbows. The offices required much standing, which led to fatigue. In order to lessen this the seat was hinged, and under the hinge was a bracket, against which the singer might lean back, and so sing in a posture half-standing, half-leaning. These brackets were

**Misericords.** called "misericords," because they were allowed out of compassion. The children

will notice that these stalls and canopies are richly carved. Let them also notice any special ornament occurring in examples they may see. We may tell them how the carvers of the Middle Ages liked to beautify their churches not only with religious emblems, but with scenes from Nature and from human life. Thus at Beverley Minster we find misericords showing a cat with her kittens and a hen with her brood. Even comic scenes occur. At Worcester a rabbit is seen riding on a hound; at Westminster a fox is mounted on a cock. Fabulous animals, such as griffins and dragons, and

representations of devils are also found. The drawing below shows a grotesque and a symbolic carving side by side. (For the symbolism of the pelican see page 112). Nowadays we should not think some of these carvings reverent, but the men of the Middle Ages regarded their church much as we regard our homes. Their own homes were very bare, but whatever ingenuity they had went to beautify the church, and even a sense of the humorous or grotesque, they thought, might be allowed free play in the decoration of the building where so much of their life was spent (see page 273).



MISERICORDS

The choir is marked out from the rest of the congregation not only by its position, but (usually) by the dress of its members. Let the children compare the dress of the choristers with that of the clergy. As "lay clerks" they wear cassock and surplice, just as "clerks in holy orders" do. The clergy, however, wear in addition other distinctive garments, which we shall note later on.

We may next raise the question, Have we any good reason for thus separating a band of people in this way from the general congregation? Let the children think this out. If we love God and glory in His greatness and goodness, we shall feel it natural and necessary to sing. "Music is the natural expression of a lofty passion for a right cause."\* Singing, there-

\* Ruskin, *Queen of the Air*.

fore, is a fitting means of worship. Musical instruments, all of them under the control of man's breath or fingers, likewise help to express our love and reverence for God—the noblest feelings that we have. At certain times all the congregation join in singing with that most wonderful musical instrument, the voice, and the use of other musical instruments to help the voice is wholly reasonable. It is necessary, however, to prevent confusion and discord in congregational singing. If the children have had sufficient of a musical education to realise the importance of time and harmony in music, they will see that in this art any irregularity is fatal. Here, as in secular matters, we may apply the principle, "What is every man's business is no man's business." In the plainest forms of worship there must be some person or persons to lead the congregational singing. In former times such persons were called "rulers"; now, however, the general practice is for the choir to lead the church singing.

In some cases, moreover, the choir sings and the people listen, as in anthems and in "services," the music of which is too difficult to be sung without previous practice. This is also a help to worship. In anthems, and still more in congregational singing, the ministry of the choir helps the people to lift up their hearts to God. Just as the architect ministers to the sight through the stately vistas of the church, with its solemn spaces and soaring pillars, so the choir ministers to the sense of hearing. For the

**Ministration  
to the Soul  
through Music  
as through  
Architecture.**

soul is reached in many ways. Some natures are moved and lifted by the reading of the Scriptures; others are impressed by the teaching or pleading of the sermon. Others, and all of us at some times, may have fuller glimpses of the Divine majesty and more impulses towards a new life when listening to sacred music or sacred song.

Here, especially if the class contain choristers, the teacher must point out that the singer has in his degree some of the responsibility of the priest. The effect of the lesson or of the sermon is spoiled if the reader or

preacher is thinking about his own elocution or his own eloquence. He must regard himself as the mouthpiece of a Divine message. So a singer, after careful mastery of his part, of the methods of voice-production, and so forth, must *give himself up*; he must let God speak to the souls of the people through his voice. Try to make the class, especially if they assist in the musical services of the church, feel something of the spirit which breathes through the counsel of a distinguished and reverent

**The Chorister must let God speak through his Voice.** singer: "After conscientious study, having *emptied himself of himself*, he may leave the matter to work its way from God, through him, to the people.

His song will appeal to the heart of mankind, for he will be merged in his message." A Bishop once said to a young man, "When people praise you and your sermon you may know you have failed. When they dwell on the truth you sought to convey, you may know you have succeeded." A singer may paraphrase and say to himself, "When people praise you and your singing, know that you have failed; when they discuss the composer's message and art, know that you have succeeded. Besides, an unselfish singer cannot fail; he must succeed."\* If we can get a chorister to realise that it is God Who is using his gift of a beautiful voice, we shall be able, perhaps, to dispense with lectures on "irreverence," as well as to avoid the dangers of vanity and self-importance.

The same caution needs to be given with regard to our own use of the ministry of the choir as was necessary with regard to the hearing of sermons.

**Our Use of the Ministry of the Choir.** Our parish church is, we will suppose, a beautiful structure; this is a gift for

which we are thankful, but we do not come to church to enjoy the sensation of being in a large and stately building. Our parish priest may preach excellent sermons, but we do not, as we have before said, come to church to hear him. So we do not come to

\* D. Ffrangcon-Davies, *The Singing of the Future*.

church to enjoy or to criticise the music and the singers, but to receive their aid as they lift our thoughts to God.

### *Scholars' Notebook*

Tell in your own words why we sing in church.

A choir (chorus) is a band of singers. The word is also used to denote the place where singers (and musicians) are stationed in church. Our Prayer-book speaks of "quires and places where they sing."

In our parish church the choir is placed in . . . . . The choir in our parish church is distinguished from the rest of the congregation by . . . . . (Fill in particulars of vestments and seating arrangements.) The function of the choir is (1) to lead the singing of the congregation, so that there is no want of order or harmony; (2) to minister to the sense of hearing by beautiful harmonies which tend to lift the soul to thoughts of God.

### *Additional Home or Class Work*

1. Tell in your own words why a chorister should not be eager to receive praise for his singing, and why he should behave reverently in church.
2. Find from the Psalms four prayers or mottoes for a chorister.
3. Why have the members of the choir a distinctive dress?

## CHAPTER XXI

## THE CHOIR (2): CHOIR SCHOOLS

OUR next thought will be the antiquity of the custom of worshipping by the help of a regular choir. Ask the children for any instance of choirs in the **Choirs in Hebrew Worship.** worship of the Hebrews. Let them turn to 2 Chronicles v., which describes the bringing of the Ark into the Temple of Solomon. In verse 12 they will read "Also the Levites which were the singers, all of them of Asaph, of Heman, of Jeduthun, with their sons and their brethren, being arrayed in white linen, having cymbals and psalteries and harps, stood at the east end of the altar, and with them a hundred and twenty priests sounding with trumpets." Let the children analyse this passage so as to obtain a clear idea of the arrangements. They will find (1) that the choir was a specially selected body; (2) that the choir was arranged in bands, three in number, each with its own leader; (3) that they had a distinctive dress, corresponding to modern surplices; (4) that they were helped by musical instruments.

Let the teacher now lead the children to compare the functions of the Jewish choir with our own. Information can be found in Dr. Edersheim's useful work, "The Temple and its Ministry." A large number of Levites were instructed, being chosen by lot for this work (*vide* 1 Chronicles xxv.). It was mainly with the voice that the service of praise in the Temple was carried on. In 1 Chronicles vi. 31-32 we read of the service of song and the ministry of the Levites with *singing*. Recall the last lesson in order to show the fitness of this pre-eminence

given to the *voice*. The voice is the direct utterance of the mind of man, whereas instrumental music, though worked by the breath or fingers of man, is a less direct expression of his feelings and thought. The instrumental music served only to accompany and sustain the song, hence though none other than Levites might act as choristers, other distinguished Israelites were allowed to take part in the instrumental music. The children will imagine that the blasts of the trumpets sounded by the priests was part of the ordinary service, but the trumpets were intended for quite a different purpose, corresponding to our use of bells. They were signals for various parts of the ceremony (compare the Sanctus bell used in some churches). On the Sabbath, besides giving signals during worship, their threefold blasts gave a summons as far as their sound was carried over the city to prepare for the Holy Day; while another threefold blast announced the actual commencement of worship.

Recall that parts of our musical service—psalms, hymns, and canticles—are interspersed throughout Matins and Evensong. But among the Hebrews the choir's part in the ordinary services did not come until quite towards the end of the offering of the morning and evening sacrifices. It was not until the flesh and cakes and drink offerings had been presented on the altar that the silver trumpets gave the signal, and immediately the choir of Levites, accompanied by instrumental music, began the Psalms of the day. The young sons of the Levites, selected for the sake of their voices, stood near their fathers and sang with them. (Look at 1 Chronicles xxv. 5-8.) These corresponded to our treble choristers. The Psalm of the day was always sung in three sections. The children will remember that there were three bands of singers, and they may compare this threefold arrangement with our own. With us the choir is generally divided into two sections facing one another in the chancel. It is often the custom to arrange that these sections sing alternately, one side responding to the other. This is called singing in antiphons. (Greek *anti*, against or opposite to, and *phone*, a sound.)

Our Lord and His disciples would hear in the Temple the kind of singing we have described. What would be the musical part of the services in the **Choirs in the Early Church.** Early Church? No doubt the congregation would sing together (see Ephesians v. 19). But there could, of course, be no elaborate choirs in the services held by a few of the faithful in an upper room. We may think of the assembled Christians singing together some of those songs which had been used in the Temple worship, and especially, we may think, those which foretold the Kingdom of the Messiah, and that hymn—the last part of the Passover Hallel (Psalms cxv.-cxviii.)—which our Lord sang with His disciples on the night of His arrest before He went out with them from the upper room to the Mount of Olives. The historian Pliny, writing to the Emperor Trajan in 120 A.D. about the Christians in the province of Asia Minor, which the former ruled, speaks of their singing, and mentions that they sang to one another in turn the hymns (that is, that the chants are antiphonal). This may mean either that the people on two sides of a room answered one another, or that one of the number chanted a portion and the others answered.

When the Christian faith became established throughout the Roman Empire the attention of the overseers of **Improvement in the Arrangements for Singing.** the Church was directed to the formation of suitable choirs to help the congregational singing, which was often "marred for want of skill." These choirs were to be arranged on a platform or "ambo," and to sing the Psalms properly from books. About the year 375 A.D. we find that singers or "cantors" are mentioned as a distinct order in the Church—one of the minor orders of the clergy. It appears that they wished to be regarded as of nearer rank to the clergy in Holy Orders than was thought fitting; for at a council held at Laodicea, in Asia Minor, about 380 A.D., singers were forbidden to wear a stole, which was a distinctive article of a priest's dress (see page 307).

The choir had a special place assigned to it in the

church. Some think that in the earliest times it was grouped around the altar, but by the seventh century we hear of it in the place where we usually find it now—*i.e.* between the sanctuary and the nave. Also a writer in the ninth century mentions that the singers were clothed in linen, though he says that the linen was not so fine as that worn by the singers in the Hebrew Temple.

Many parishes have in our own time a simple ceremony of admission to the choir, and the children will be

**Form of Admission to the Choir.** interested to hear of a form of admission recommended by a council held at Carthage (fourth century): “ See that thou believe in thy heart what thou singest with thy mouth, and approve in thy works what thou believest in thy heart.” The priest was authorised to admit the chorister to his office, whereas the priest himself could only be admitted by a Bishop.

The work of the choir was so important that special training was needed for it. Even in the humblest parish

**Choir Schools.** to-day there is a “ choir practice,” and for cathedral worship there are schools for the choristers. The children have already heard in other connections of Gregory the Great, that Bishop of Rome who organised the famous mission of St. Augustine to England. They will be interested to hear that Gregory is supposed to be the first person who instituted choir schools in Europe. He found the ministers and deacons themselves often conducting the singing, and not always efficiently, so he built a school for “ chanters ” and added a sum of money to maintain efficient instruction in it. This school was so successful that chanters who had learned Church singing in Italy came to other countries to teach it. Thus it came in due time to our own country, as we shall see in the next lesson.

#### *Scholars' Note-book.*

In the Hebrew Temple chosen Levites formed choirs for singing the Psalms.

Choirs were organised in the early Christian Church

by the fourth century. About the year 375 A.D. we find that singers or "cantors" are mentioned as a distinct order in the Church—one of the minor orders of the clergy. Gregory the Great formed choir schools, so that chanters might be trained for their work.

### *Additional Home and Class Work*

Write out from memory the form of admission to a choir given in the lesson.

Make a list of the occasions on which we read in the Bible of bands of people singing together, and write down the Bible references—*e.g.*, Exodus xv.; 1 Chronicles vi. 31, 32; 1 Chronicles xxv.; 2 Chronicles xxix. 27; Ezra ii. 65; Ezra iii. 10; Nehemiah vii. 6, 7; Nehemiah xi. 22; St. Matthew xxi. 9; St. Matthew xxvi. 30; Revelation v. 9-14.

## CHAPTER XXII

## THE CHOIR (3): CHOIR SCHOOLS AND CHOIR TRAINING

WE saw in our last lesson that when St. Augustine came to this country in 597 A.D., he came from a city in whose churches Divine service was carried on by the help of trained choirs. Let the children infer that it was natural for the missionaries, as the wild English were gradually converted, to teach them the modes of worship to which they themselves had been accustomed in Italy. "The daughter would speak the language of the mother, and the service would be chanted as it was chanted where the teachers had been educated."\* The chanters, or "cantors," who came with St. Augustine were soon dispersed throughout the country, but St. Augustine's own choir school of chanting in Kent remained, as it were, the headquarters of the musical education of the people. The Venerable Bede tells us how when Northumbria became Christian, James, a

**Music in the Early English Churches.** deacon and chanter at York, being extraordinarily skilful in singing, "began to teach many of the Church to sing according to the customs of the Romans

and of the Cantuarians"—the brethren at Canterbury. James was not merely a chanter, but a *precentor*, or

**The Office of Precentor.** leader of chanters (Latin, *prae*, before; *cantor*, a singer). This was a recognised office which exists down to our own times in cathedral choirs. Benedict Biscop (680 A.D.), of whom we have heard before, was so anxious to have

\* Lingard's *History of the Anglo-Saxon Church*.

good singing in the great monastic church he was building at Wearmouth, that he begged the Pope of that time to send to him John, the precentor of St. Peter's at Rome, that he might teach the English monks the Roman style of singing. John gave lessons in chant-  
**Choir Schools.** ing, not only to the monks at Wearmouth, but to deputies from most of the churches in Northumbria; and, indeed, from the time when all the churches in the island founded among the tribes of the Angles were visited by Archbishop Theodore (668 A.D.), "they began," says Bede, "in all the churches of the English to learn sacred music, which, until then, had only been known in Kent." Clergy and monks alike tried to distinguish themselves by the excellence of their choirs. In the monastic churches, which were so abundant at that time, there were schools for novices, who were trained to sing the offices.

It must be remembered that the choir consisted of *all* the clergy of a collegiate church and *all* the monks of a monastic church. The teacher must also remind the children that in these times—indeed, up to the Reformation—the *whole* service, with the exception of certain prayers during the Mass, was chanted by the choir, so that a knowledge of music was very necessary. The choir was so important that the chief

**Prominence of Music in Mediæval Services.** cantor, or precentor, who had charge of the musical part of the service had no superior but the abbot. He had to select

the music for the chants and see that it was sung in the traditional manner. This meant a great deal of "going over" with the younger members. On festivals it was felt that God was honoured by offering the best that could be procured for the service—the best music and the best voices among other things—and the cantor was careful to select the best voices for the most prominent parts of the service, such as the singing of the Epistle and Gospel. The singing of complicated choral services seven times a day must have been a very difficult matter where so high a standard of perfection was required, but the singers were very proud of their

office. They believed, according to the ideas which we have explained in a previous lesson (let the children recall what was said about the symbolism of the choir), that their work was a representation on earth of the worship of the angels in heaven, and that blessed spirits descended invisibly from above to join with them. Hence they were very loth to miss a service. "Thus for several months Benedict Biscop was too weak to move from his bed, yet he never allowed a canonical 'hour' to pass either in the day or night without sending for some of his monks, who, divided into two choirs, chanted at his bedside the appropriate service." There was never any lack of candidates for this kind of life—the only profession, it must be remembered, open to clever youths who were not ambitious of distinguishing themselves in the rough warfare which was the almost constant employment of men of gentle birth.

Thus, some sixty years before the Norman Conquest, a Saxon nobleman sent his little son, Wulfstan, to be educated in the choir of a religious house at Peterborough. According to our ideas, the boy must have led a hard life. He would be roused at midnight by the sound of the bell, or, if over-drowsy, by the master's rod, and would hurry into the cold, dark church to sing. The singing of the offices would take up a good part of his waking hours, but there would be time in the afternoon to learn how to illuminate, or to bind books, or to get by heart his Latin grammar. But the lad profited by this discipline and grew up to be Bishop of Worcester, and by and by to be canonised as a saint.

Besides the schools for novices who meant to become monks, there arose in connection with these great churches schools known as *song schools*. These were mostly attended by poor students, who, in return for board, lodging, and tuition, performed the duties of choristers and assisted in the services. In the records of the cathedral school of York for 1307, we find that a certain Richard

**A Celebrated  
Chorister :  
St. Wulfstan.**

Craven agreed to teach and board seven choristers for four shillings and eightpence a week. The Close School in Salisbury, which began with an endowment of 35*l.*, educated eight choristers. At one time these song schools gave instruction not only in singing but in grammar—*i.e.* Latin—and in arithmetic, and the pupils usually took orders and became parish priests in the rural districts. But this more advanced work was felt to encroach on the province of the grammar schools, which also were attached to the cathedrals, so that in time the song schools gave elementary instruction only in the “petties”—*i.e.* reading and writing, or “first letters” as they were called, with the psalter, music, and song.\* Those who needed grammar passed on to the higher school. This helps to explain the story in Chaucer’s “Prioress’s Tale” of the little chorister, the “litel clergion,” as he is called, only seven years old, who learned in a song school “. . . To singen and to rede, as smale children doon in hir childhede.” While conning his primer in the lower class of the song school he heard the more advanced scholars singing a Latin hymn in antiphons. He asked an elder schoolfellow to tell him the meaning of the Latin. He told him the general purport of the hymn, but added:

I can no more expound in this matere,  
I lerne song, I can but smal gramere.

He, like the little seven-year-old, was a pupil of the song school only.

The need of trained choristers was felt not only in cathedral and collegiate churches, but also in parish churches. This led to the establishment **Parish Schools.** of *parish* schools for the poor sons of parishioners, where boys were taught to read and sing the psalter.

The “song schools” were either suppressed or trans-  
**Choirs at the Reformation.** formed at the Reformation, but the cathedrals and collegiate churches still kept their choir schools and some of their old customs.

\* Leach’s *History of Warwick School* gives an instance of the rivalry between the two types of school.

(The children will like to hear how the choristers of the ancient foundation of Magdalen College, Oxford, ascend the tower early on May Morning and there sing a Latin hymn to the Holy Trinity.) These "foundations" thus continued the good work which the Church had done for centuries in keeping alive taste and skill in music—a service which is sometimes forgotten.

But it was otherwise with the parish churches of the country. The people had been accustomed to listen to sung services in Latin. It was an improvement, no doubt, when Queen Elizabeth ordered her ministers to

**Decline of Choir-singing in Parish Churches.** render the service in a "modest and distinct song" in *English*, especially as the English tongue was now as fit an instrument as the Latin for worship. "Plain

song" was enjoined in parish churches and more elaborate music was allowed in collegiate churches. But the Puritans objected strongly to choirs, and when they had political power they reduced the musical part of the service to congregational psalm singing. The Psalms had been turned into verses, and these verses were very popular among the people. It is easy to see, however, that congregations of people, many of whom could not read either words or music, would not render very harmonious singing. The practice arose of the parish clerk giving out a line at a time of these verses and starting the

"Lining-out." This was called "lining out."

The people received the words from the clerk in so interrupted a manner and were so occupied in listening for what was to come next that both the tune was forgotten and the sense broken. A writer in 1730 says of his own times that "scarce one private person in a thousand is able to sing them right; nay, even among the very clerks themselves there are very few who understand so much of music as to be able to sing many of them either."\*

Those persons in the congregation who knew more than others about singing would naturally be displeased

\* Quoted by J. Spencer Curwen.—*Studies in Worship Music.*



AN OLD-FASHIONED VILLAGE CHOIR—FROM THE PAINTING BY WEBSTER

at this, and they gave offence by banding themselves together in one part of the church and engrossing

**The Singers in the Gallery.** the whole singing to themselves. Sermons were preached against the practice,

enjoining such people to disperse themselves among the congregation and help the singing in that way. But these singers won their way to the position of rulers, and this is why so many churches built in the eighteenth century were built with west galleries for the accommodation of the singers, both men and women, as well as of the musicians. In some country churches the choir is still made up of those parishioners—men, women, and boys—who have strong voices, and the amount of training they get depends on the musical knowledge and zeal of the minister or organist. But there is usually

**Village Choirs.** at least a “choir practice” which is rightly intended to prevent mistakes in the conduct of the service. Children who have no other experience than of a supliced choir in a town church will at least remember how Longfellow’s “Village Blacksmith” hears his daughter’s voice singing in the village choir. They have perhaps seen prints of the well-known painting in South Kensington Museum called “The Village Choir.” The children will be interested to hear that when church music was at its lowest, towards the end of the eighteenth

**Choirs of Charity Children.** century, recourse was had to the help of children—both boys and girls—in the many charity schools which had been established during that century. The children were put up in a gallery, often behind curtains, and there sang the Psalms and hymn tunes in which they had been drilled during the week. All the pupils have heard of Dickens, who in his “Sketches by Boz” (1836) assumes that church singing is entirely dependent on the children. A certain consequential Captain Purday “finds fault with the sermon every Sunday; says that the organist ought to be ashamed of himself; offers to back himself to any amount to sing the Psalms better than all the children put together, male or female.” In letters

and writings of the time the children are accused of "screaming," as children will if not properly trained, and the training in the charity schools was usually very poor. The scrambling and inefficient character of the choirs of this "dead period," as it has been called, was a recognised subject of pleasantry. George Eliot's description of the choir in Shepperton Church ("Scenes from Clerical Life") is an example. Apart from the antiquarian interest it is worth while for the teacher by means of a bit of word-painting like this or by showing pictures

**The Best for God's Service.** to let the children feel how desirable it is in this, as in all branches of artistic work offered to God, to render a *trained* and *disciplined* service, in which mind and skill strive to make more worthy the offering of the heart.

#### *Scholars' Note-book*

St. Augustine introduced into England the kind of Church music he had heard in Rome. During the centuries that followed the Church kept alive the practice and art of sacred music not only by services, but by choir schools, song schools, and parish schools. Under the influence of the Puritans choral worship was almost entirely abandoned in parish churches. In our own days we feel it fitting to have this part of our worship carried on decently and in order. (State what is done in your own church to insure reverent and harmonious singing.)

#### *Additional Work for Home or Class*

1. Explain the terms Cantor, Precentor. What was the work of a Precentor in a monastic church?
2. What was a song school? Read the "Prioress's Tale" in Chaucer.
3. What was the effect of Puritanism on Church singing? Compare the practice of giving out verses to be sung line by line with that which is done in your own church.

## CHAPTER XXIII

## THE ORGAN

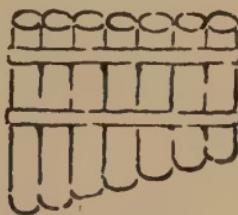
PERHAPS the object that most strikes a child brought to church for the first time is the organ—the large and sometimes glittering structure which he is taught to associate with music louder and more beautiful than he has heard before. Remind the class of these early impressions, and get them to consider the organ somewhat more closely.

What is the meaning of the word "organ"? Organ is literally an *instrument* (*organum*). A modern organ is a most elaborate contrivance for producing all kinds of effects in church music, and may cost many hundreds of pounds.

The children want to know "how it works"—a most frequent question with boys who are in the stage when constructive instincts are specially strong, from the age of ten or eleven upwards. This question can best be answered by leading them back to the far-away beginnings of the organ. What is the first thing that strikes the eye in our church organ? A row of tall pipes of uneven length. Country children probably know that a sound can be produced by the breeze striking against the open ends of broken reeds by the water-side. Let town children have a reed, or any open tube, such as a bottle or a key, to experiment with. Let them imagine how goatherds and shepherds in

**The Pipes : their Origin.** Southern lands would amuse themselves by cutting these reeds and listening to the music they made. These early shepherds gave us the beginnings of our present organ pipes. They could not help noticing (what chance or

a little experiment would easily reveal) that reeds of different lengths gave forth murmurs of different pitch. If these were cut and placed in a particular order they would produce a succession of sounds more agreeable than that produced if they were placed haphazard. Here we have a short musical scale. These early experimenters could easily make a musical instrument for themselves by taking a few reeds of graduated lengths and binding them together in a row by means of a fibre, so that their open ends were arranged in a straight line at the top. The human breath applied at the mouths of the tubes would supply the place of the wind playing over cut reeds. The Greeks called this instrument Pan's pipes, for, according to the myth, Pan, the god of shepherds, made it out of reeds that grew by the side of a river which he



PAN PIPES

haunted. Let the children turn to the Hebrew account of the same invention (Genesis iv. 21), where it is said that Jubal was "the father of all such as handle the harp and the organ." They must not think that Jubal produced an organ such as we see in our churches. But he found out how to make music both by vibrating strings in some simple form of harp and by human breath vibrating in tubes in some form of Pan's pipes. In these early pipes the reeds were cut off *below* the thickened knots that occur in all the members of the grass family, and the tubes were thus "stopped" pipes. In order to play, the mouth had to be in constant motion to and

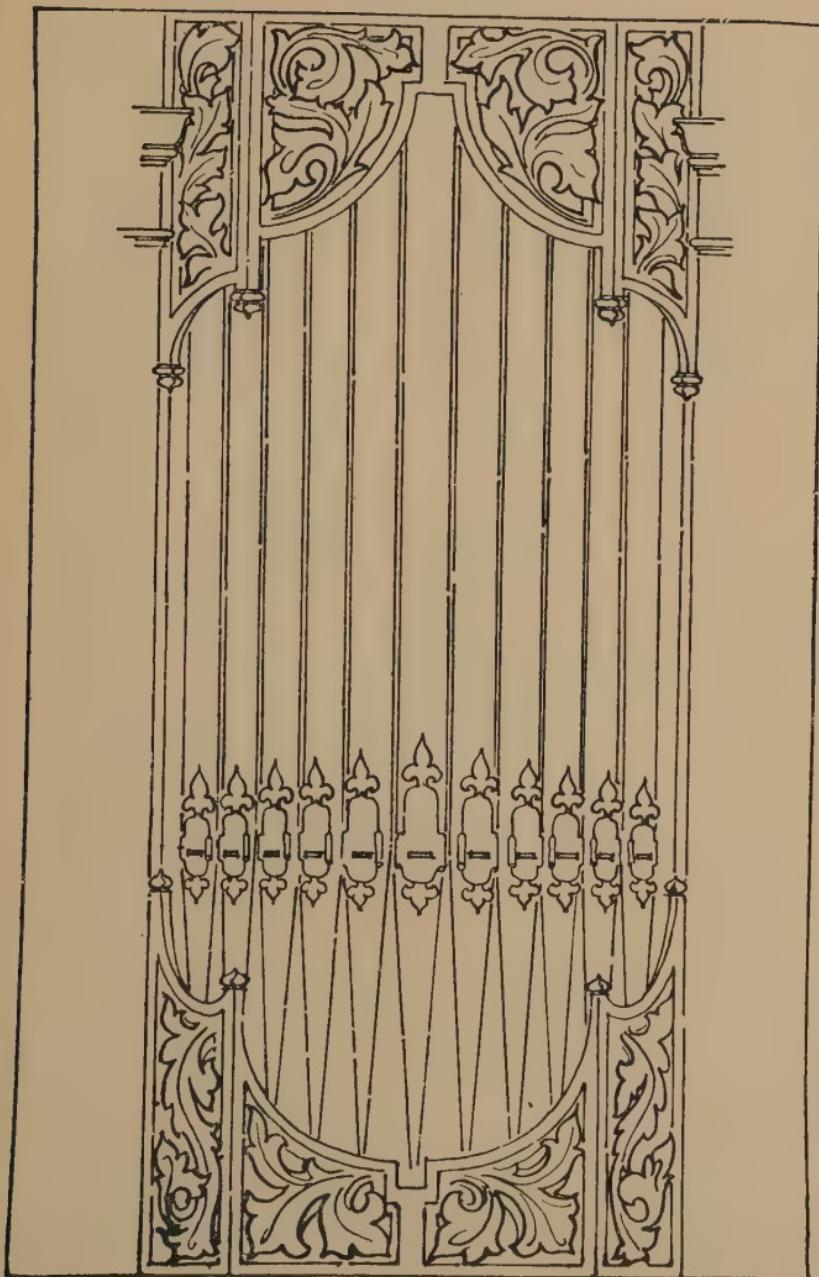
fro along the top of the tubes. Then some one found out that a better effect could be produced if a longer piece of the tube were left below the knot, and a **Open Pipes.** narrow opening cut through the knot to serve as a passage for the breath. Above the knot a horizontal slit was cut in front of the pipe, and above that a notch. This formed an *open pipe*. The breath was blown in at the lower end of the pipe, and, passing through the slit, struck the edge of a notch above, and produced in its substance rapid flutterings, which were communicated to the air in the upper part of the pipe and caused sounds to be given forth. The children can see in the front of the organ pipes of their own church a similar horizontal slit and a notch surmounting it. Sometimes there is a little "ear" at each side of the opening.

The pipes were fastened into a small box, and wind was supplied to the box from the performer's mouth by means of a tube at one end of the box. Any pipe could be made to sound by means of drawing a slide which would open the hole in which the pipe was placed. When the slide was pushed in the hole was closed, and the communication between the pipe and the wind-box being thus cut off, the sound ceased. In our modern organs the slides have been replaced by tongue-like valves or "pallets."

The children will like to picture the main steps in the development of this primitive organ. The lower

**The Supply of Wind to the Organ.** pointed ends of the tubes which they can see in front of the organ, and of the other tubes at the back, are all fixed into

the top of what is practically a large box. The first problem is to supply wind to the pipes. In the early organs wind was supplied by attendants literally "blowing" breath into the box by means of pliable tubes—a very exhausting task, one would suppose. The class themselves will suggest bellows as a substitute. St. Jerome, who died in 420, tells us of an organ of his time in which the wind-bag was made of two elephants' skins. It had fifteen pipes and two



ORGAN PIPES

bellows. There is a picture of an early organ in which two youths are represented as treading on the bellows connected with the bag in order to send the wind into the box. In small churches we may still see the organ-blower pumping air into the wind-chest by means of a handle, which is really the handle of a pair of bellows. But long ago it was found out that the pressure of water could be made to save this kind of labour, and so we often find organs worked by *hydraulic* power. In modern times gas-engines and electric-motor machinery are used for the same purpose where they can be afforded.



AN ANCIENT ORGAN

Another difficulty is the management of the slides. In the early organs the performer had to pull one slide out and push another in in order to pass **The Keyboard.** from one note of his tune to the next. This was very wearisome. It was a great improvement when, in the eleventh century, a rude keyboard was devised. Blows on the keyboard raised levers which moved the slides, and the levers were far more effective in overcoming the resistance than the mere pulling with finger and thumb.

What is the organist doing when we see him "pull out

the stops"? In a simple non-technical way this may be explained as follows: The children will have heard some one playing on a cornet, &c., and it will be within their knowledge that notes from this instrument differ in quality from notes produced by any other kind of instrument, and can be recognised as those of a cornet. Similarly the notes of a flute, clarionet, &c., can each be recognised. Now in an organ we have sets of pipes, each of different construction, which give notes of a certain quality or *timbre*, these various pipes reproducing in effect the sounds of various instruments. The simplest organs have perhaps only three or four stops, but larger organs have very many, bearing such names as the diapason, the trumpet, the flute, the viol da gamba, vox humana, vox angelica, &c. The "stop" is simply a lever for bringing into connection with the wind-chest any particular set of pipes or "stops" in the organ. This is why the organ is so wonderful an instrument as compared, for example, with a pianoforte, where the notes have all the same quality, and could never be mistaken for those of any other instrument. An organ is an orchestra in itself.

The children will notice that the pipes are of uneven length. The understanding of this—as, indeed, of the **Varying Lengths of Pipes.** structure of the organ generally—depends on a knowledge of acoustics.

But the teacher may give the provisional explanation that the shorter the tube the higher the note. Thus, while a low note—the lower C—comes from a tube four feet long, the "middle" C tube is two feet long, and the "top" note of an organ is produced by a pipe less than three inches long. He may also tell that the higher the note the greater the number of vibrations, and as the children are always impressed by high numbers they may be told that to produce the "middle C" the air vibrates in the tube five hundred and twenty-two times per second.

The children may now have a few facts about the use of organs in our churches. We find that organs were

used by rich persons in the Roman Empire long before they were used in churches, but in 450 A.D. we hear of organs in churches in Spain, and by the eighth century the English people knew how to make the rude organs of those days for themselves. The monastic

**Organs in  
Early English  
Churches.**

churches were rich enough to afford them, but parish churches had to do without. (Even now, since the smallest, simplest organs with their framework cost about 100*l.*, poor churches have to be content with a harmonium.) Bishop Aldhelm (d. A.D. 709) seems to say that the Anglo-Saxons liked, as we sometimes do now, to adorn the front organ-pipes with gilding. Bede rightly speaks of an organ as "a tower." St. Dunstan, of whom the children have heard in their history lessons, was very fond of organs, and made presents of these instruments to Malmesbury Abbey and to other abbeys in which he was interested. It became a point of honour to have very large and impressive organs. Thus a monk named Wulfstan, who died 963 A.D., made a Latin poem descriptive of a very gorgeous organ which had been set up in Winchester Cathedral. There were four hundred pipes "which the hand of the organist governs," and fourteen bellows worked by seventy strong men. It made so much noise that "every one stops with his hand his gaping ears when its humming is heard throughout the town; like thunder the iron notes batter the ear, so that it may receive no sound but that alone." But this must not be taken as a final indication of the musical taste of the English people. The organ developed as musical science developed, and it is curious that the invention of the keyboard in the eleventh century coincided with the invention of the musical notation as we have it, so that composers could write music for the church organs with the knowledge that their carefully arranged harmonies could be preserved in a permanent form. Up to the fourteenth century the organ had been used only for primitive accompaniments to plain song, but from that time more elaborate music was composed and played.

We have already seen why the organ, being, as it were, a combination of musical instruments, is specially suitable for use in a large building like a church and for solemn purposes. But other instruments have been, and still are, used in public worship. There was a time, indeed, when neither organs nor any other musical instruments were to be found in our churches and when organ-builders had to turn joiners and carpenters. In 1664 the Puritan Parliament ordered all organs to be removed and utterly defaced. The organs were nearly all taken down and either destroyed or sold to private people. But organ-builders began to be active at the Restoration, when other musical instruments also became fashionable. Charles II., while on the Continent, had become very fond of the violin, and this caused it to be greatly used in our churches. When the "singers" in

**Other Musical  
Instruments  
in Church.**

parish churches tried to make some variation from the droning out of the Psalms line by line, they were aided by those of the congregation who had any skill in musical instruments. The instruments most favoured were the violin, clarionet, flute, 'cello, and the trombone. These, as might be expected, were often played with more zeal than knowledge, and the village orchestra, as well as the village choir singers, was often very trying to the clergy and to those of the congregation who had a "musical ear."

The children will be amused to hear that by way of an improvement on this state of things barrel-organs were introduced, which would play limited ranges of tunes. These were thought to be a great advance. Mr. S. Baring-Gould tells how a member of his family entered in a diary, 1819: "To-day walked to South Minims Church, where a novelty has been introduced—a barrel-organ in the west gallery, in place of the old orchestra. I listened and thought it very beautiful, but I do not approve of these changes in divine service. To what will they lead? Where will be the end?" They led, as the children know, to the introduction of real organs and organists. This was part

of a general movement in the nineteenth century to restore dignity and beauty to divine worship.

Where is the organ placed? The north chancel aisle is a usual place, but in some churches the west gallery is utilised. In large churches, especially if they are old, we find the organ mounted on a special gallery or "loft," and indeed, as we have seen, the rood loft was a common place for the singers and musicians in mediæval churches. In some churches the organ is in two sections, one on either side of the chancel—this helps to distribute the waves of sound better throughout the church.

#### *Scholars' Note-book*

An organ is a combination of tubes containing columns of air. The air is made to vibrate by means of wind pumped into the chest, in which the lower open ends of the tubes are fixed. The air is admitted to the pipes, or shut off from them, by means of valves or pallets worked from a keyboard. The "stops" of the organ bring various sets of pipes into action and thus produce the effects of various instruments.

#### *Additional Home and Class Work*

1. Make a list of musical instruments mentioned in the Bible, giving references. Find out what you can about each of them. If the children have access to a good Bible dictionary or other book of reference they may also be encouraged to copy any drawings they can.
2. Write out the verses about Church music in Milton's "Il Penseroso." Mention any other references to organs or organ music that you have noted in your reading.
3. Who was St. Cecilia? Tell anything you can find out about her.

#### *To the Teacher*

Grove's "Dictionary of Music" has a good article on organs. The great work on "The Organ," by Hopkins and Rimbault, may also be consulted. Edward John Hopkins has also written an interesting little work on "The English Mediæval Church Organ."

## CHAPTER XXIV

## THE CHURCH MUSIC-BOOKS

THE children will see in the choir stalls "music-books" used by choristers, and they will admire them as being

**Choir-books.** larger and better bound than their own.

In conversation the teacher may bring out that these books must contain music for the psalms, the canticles, the responses, the hymns, and the anthems respectively. We may now take up the inquiry, "*What do we sing in church?*" We have already said in connection with the choir that there is a universal instinct for praising God by singing. "*Singing is the highest mode of using the organs of speech which God has given us in His service.*" Not only the choir, however, must sing, but the people also. Church music concerns all of us.

In some churches there is a form of musical speech called "*intoning.*" The children may inquire the reason

**Intoning.** for this practice. It may be explained that orderly musical intonation is used by priest and people in addressing God because it is felt that we can do so with more reverence, ceremony, and awe than in the ordinary tones which we use to one another.

With regard to singing proper, however, "*the Christian Church may be said to have started its way with singing.*" Our Lord and His pupils sang a hymn together when the first great Christian service was instituted (St. Matthew xxvi. 30).

In his letters to the Church at Ephesus, St. Paul

advises the converts to speak to themselves in psalms, hymns, and spiritual songs (Eph. v. 19). **Hymns in the Early Church.** This may be a recommendation for private worship, but it is thought to refer also to worship in the upper room, or oratory, where they assembled together (see Col. iii. 16). Indeed, it is thought that verse 14 in Eph. v. is a quotation from a hymn:—

Awake, thou that sleepest,  
And arise from the dead,  
And Christ shall give thee light.

The Early Christians had not the number of hymns we have, but they had the Psalter, and they seem to have used it freely. They did not sing it all through as we do, but it is thought that they sang selected psalms. They sang these antiphonally—that is, in turn (see Lesson XXI.). “In the time of the Apostles and for some ages following, the whole assembly of the faithful were accustomed to respond to the officiating priest, using

**The Great Canticles.** the psalms with the clergy.” When St. Luke’s Gospel was written, the

Church had new “spiritual songs” or canticles, the “Gloria in Excelsis,” the “Nunc Dimitiss,” the “Benedictus,” the “Magnificat.” (Where do all these occur in the Prayer-book?) Later on, the other great canticle which we have in our Prayer-book, the “Te Deum,” was composed by one of the Bishops in A.D. 410. The Church seemed also to have had at least

**Greek Hymns.** a few hymns. These were written in Greek, which was the language of the East of Europe. The children may be able to find translations of these in their own hymn-book. One is a form of the Trisagion, “Holy, holy, holy”; another is “Hail, gladdening Light,” a morning hymn; another, a well-known favourite, is “The day is past and over.”\*

**Latin Hymns.** By and by hymns composed in Latin were used in the Church. St. Ambrose of Milan wrote several hymns, some of which have been translated and are used in English churches. We are told that the

\* See *Hymns Ancient and Modern*, Historical Edition, 1909.

good Bishop was obliged at one time to take refuge in his church in order to protect himself from his enemies, and the faithful came with him into church. Then it was that the Bishop ordered hymns and antiphons to be sung, "lest the people should faint through fatigue of sorrow." Hymns were afterwards used at Milan very constantly at all the services except the Holy Eucharist.\*

These hymns were composed for *comfort*, but we also read of hymns being composed to *teach* the people. St. Chrysostom (Golden Mouth) composed hymns to counteract the teaching of heretics in his time, who had attracted a great many people to them by the innovation of the public and processional singing of hymns.

Hymns at first were learned by ear, because there were no musical notes. But St. Ambrose invented certain

**How the Hymns were Learnt.** scales of music corresponding in a sense to some of our modern scales. The melodies written in each scale ranged only

between the key-note and its octave. Bishop Gregory the Great, of whom the children have heard so much already, and whom they will rightly judge to have been a most versatile person, improved on the music of Ambrose, and gave us *eight* scales. Letters of the alphabet were used to denote the musical sounds, and little points, hooks, strokes, dashes, &c., were placed over the words in the singing-book to denote where the voice should rise or fall. This was not, of course, very satisfactory, for it was impossible for the copyists to avoid making mistakes in transcribing the tunes, and the melodies, whether sung by ear or sung from notes, were liable to alteration.

**Development of Church Music.** The children have heard of the "Gregorian chants" which

Gregory the Great devised. In strict Gregorian chants the notes are all of uniform length, and the only sharp or flat ever allowed to be used was B flat. This music may strike those children who know anything of the art as being very plain and scanty. We may tell them that, as the art of music became better known, so

\* See *Confessions of St. Augustine.*

the musical services of the Church became richer and more beautiful. But we do not find music written as we know it until the thirteenth century, six hundred years after the death of Gregory the Great. The notes were then square or lozenge-shaped. The children will realise how natural it became to make them rounded as we have them now, and so save labour in copying. We know that in the churches of the Middle Ages the musical service was of four kinds: (1) A monotone or plain song for prayers; (2) plain song for reading the Scriptures, but here certain inflections were allowed, and the same rule was applied to versicles and responses; (3) psalms, chants, at first a plain monotone with an accent at the end, but later whole successions of distinct melodies; and (4) more elaborate musical melodies for hymns and antiphons. The children must, however, realise that the hymns were still very few.

When St. Augustine came to England, he brought with him Psalters such as were used in Rome, but we have only a fragment of one of these. It contains the Psalter, the canticles, and three of St. Ambrose's Latin hymns. The earliest English hymn-book we have was a Psalter written for the monks in Canterbury Cathedral in the second half of the tenth

*Cycles of Hymns and Psalms.* century, about the time of St. Dunstan. It is now in the British Museum. It

contains thirty-six hymns only. In those times it was customary to repeat the hymns over and over again in the same way as the psalms. The hymns, indeed, like the psalms, were fixed parts of the service, and were repeated in cycles. The Psalters of these olden days were beautifully written by hand. The initial letters were specially coloured and ornamented with quaint designs.

When the Reformation came, the services of the Church were put into English words. The reformers had also to deal with the Church music, for the monks had been in the habit of adding flourishes and extra notes which were very tedious to the hearers. The service of

the Church was still to be a service of song, but prayers and creeds were to be repeated in a "modest and distinct song, so used in all parts of the common prayers that the same may be as plainly understood as if it were read without singing." The psalms were still sung to chants. Let the children look at the preface concerning the service of the Church at the beginning of their Prayer-books, and they will find that, though the Ancient Fathers had divided the psalms into seven portions, many of these had been quite neglected. But the people could now hear and sing them all in their own language.

Queen Elizabeth, in her injunctions of 1559, gave leave likewise for the singing of anthems. This was to

**Anthems.** "comfort" (*i.e.* hearten) and delight the people. A hymn or song of praise in the best melody and music that could be devised might be permitted at the beginning or end of the Common Prayer, "having respect that the sentences of the hymn might be understood and perceived." This song or hymn of praise (*i.e.* an anthem) was originally to be at the end of the service. The place of the anthem came to be, however, after the third collect. Hence our note in the Prayer-book: "In quires and places where they sing here followeth the anthem." The anthem was meant to be sung in parts by the choir. It was regarded as a special offering to God of whatever science and skill in sacred music the worshippers, as represented by the choir, could command. It was as much an offering as the sacred vessels or the beautiful windows of the church.

By this time the fashion had arisen among the Huguenots on the Continent of singing the psalms in metre. When Elizabeth came to the throne the English reformers, who had been driven away during the reign of Mary, brought back these psalms with them, and it became the fashion to sing them in congregations. It was noted as a novelty in the chronicles of the time. For example, we hear of six

**The Versified  
English Psalter  
Replacing the  
Old Latin  
Hymns.**

thousand people at St. Paul's Cross after the services, young and old, singing together. The version used was that of Sternhold and Hopkins. The teacher may quote a verse or two to show how the lines went:—

Help, Lord, for good and godly men  
Do perish and decay,  
And faith and truth from worldly men  
Is parted clean away.

This version was, by the way, in the eighteenth century superseded by another version by Tate and Brady, when old-fashioned people became extremely angry, imagining that the new version superseded not an older version, but the psalms as given by David himself. Let the children turn to the hymn, "As pants the hart for cooling streams," as a good specimen of the Tate and Brady version. These versified psalms were now practically the hymns of the people, for the old Latin hymns had become disused. The reformers, especially Cranmer, had tried to translate them, but were not satisfied with the result. The only one which we have in our Prayer-book is the "Veni Creator," which occurs in the Ordination Service. It is a good thing to let the children hunt for "the only hymn in the Prayer-book."

The metrical version of the psalms continued to satisfy the craving of the people for hymns down to the beginning of the nineteenth century. The only change from the congregational singing of the psalms and canticles was the singing of the anthem by the choir. Whereas before the Reformation hymns had been regarded as part of the liturgy, afterwards they were regarded as non-liturgical

**Our Modern Hymn-books.** additions. Our first modern hymn-book was given to us by Bishop Heber, who in the beginning of the nineteenth century began to write hymns. Remind the children of some of his compositions: "From Greenland's icy mountains," "The Son of God goes forth to war," &c. We had already some beautiful hymns by Wesley (see index of hymn-book) and Bishop Ken's "Morning and Evening Hymns." A hymn-book with a good index will also show

a number of translations, by J. M. Neale, of old Latin hymns which were given back to our Church in the English tongue at this time. The first hymns, of which there were very few, were printed modestly at the end of the Prayer Book, following the metrical version of the psalms. Show an old Prayer Book if possible. Then came hymn-books composed partly of versified psalms and partly of selected hymns. In our modern hymn-books the hymns hold the field altogether; the versified psalms have disappeared. We sing the psalms according to the beautiful and rhythmical Prayer-book version. Let the children look at the end of the preface : "The order how the Psalter is appointed to be read. . . . Note that the Psalter followeth the division of the Hebrews, and the translation of the great English Bible set forth and used in the time of King Henry VIII. and Edward VI." And we sing, besides, modern versified hymns. Point out the good features of the Hymn-book used in the parish church.

The information given in connection with the music of the Church will, of course, vary in individual parishes and with individual teachers. In some cases it will be possible to dwell more fully upon the musical aspect of the subject, and to illustrate plain song and chants and hymn tunes by the help of manuals used in the Church or accessible to the teacher. Some teachers will find more interest in the abundant material provided by Mr. R. E. Prothero's "Psalms in Human Life."\* Others, again, with the help of the new historical introduction to "Hymns Ancient and Modern," will like to tell the history and give the interesting associations connected with famous hymns. The object in each case is to remove the effect of too frequent familiarity with the various forms of hymnody and psalmody by showing how they have come down to us in their present form, and of what value they have been to the Church in past times.

\* Cheap Edition. Nelson, 1s.

*Scholars' Note-book*

In Church we sing (1) the Psalter; (2) canticles; (3) hymns; (4) anthems. The anthem is usually sung by the choir as an offering to God. Before the Reformation the Church in England had very few hymns, but Latin hymns were sung in all the services. After the Reformation the Psalter and canticles were sung in English, and metrical versions of the Psalms supplied the place of hymns in our churches. In the nineteenth century hymns and hymn-books came into use.

*Additional Home or Class Work*

1. Make a list of canticles sung in Church.
2. Make a list of your favourite hymns.
3. Underline in the index of your hymn-book any old hymns that have been translated from Greek and Latin (or the teacher can supply lists from an annotated hymn-book).
4. Make a chart, putting in any dates you can gather from the last four lessons with regard to choirs and music in churches.

## CHAPTER XXV

## THE SANCTUARY

WE now suppose the children to be led up the chancel and to stand before the sanctuary. Let them notice

**Elevation of Chancel and Sanctuary:** that this part of the church is (probably) raised above the level of the chancel.  
**Crypt** The chancel itself was raised above the level of the nave, so that the whole of this part of the church stands higher than the rest; there will therefore be a space below the floor of the chancel



A CRYPT

and sanctuary. In some churches this is utilised to form a *crypt*. (The word "crypt" means hidden part.)

Let the children notice that the sanctuary is railed off from the main body of the chancel, the reason being that this part of the church is considered the most sacred.

**The Sanctuary:** Why? Because it contains the Altar, why so Called. the Lord's Table, or the Communion Table as it is variously called. The children will remember the accounts of the Tabernacle given in the Old Testament. The similar part of the Tabernacle consisted of a Holy of Holies, which contained the Ark of the Covenant with the golden Mercy Seat above. Tell that in Jewish synagogues the corresponding part of the building contains a kind of cabinet where the Books of the Law are kept, and this part of the synagogue is regarded as most sacred. What corresponds in Christian churches to the ark?

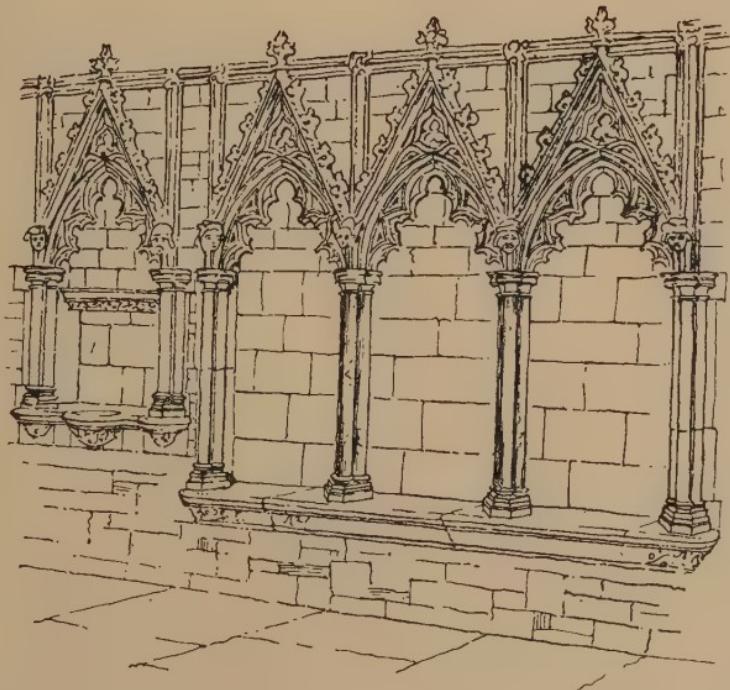
So many various views are taken by persons within the Church of England with regard to the significance of the position of the Altar or Lord's Table in the sanctuary that we must leave this significance to be worked out for the children according to the views held in individual parishes. All alike, however, will certainly agree in

**The Sanctuary Contains the Altar or Lord's Table.** considering that the Lord's Table is the most significant object in the church, because it recalls to us in a special way the ministry and perpetual priesthood of our Lord Himself. Hence there is shown in every church a sense of the fitness of marking off this part of the building in a special way. Give the meaning of the word "sanctuary"—*sanc tus*, holy. Tell that in early times this feeling was so strong that the sanctuary was hidden, except at the actual moment of the consecration of the elements, by a veiled door, and in the churches of Eastern Europe the veil is still used. The children will know that amongst ourselves this portion of the church is reserved for the clergy and (in some churches) for those who are assisting in the celebration of the Holy Communion (acolytes, servers).

**Other Names for the Sanctuary.** Other names for the sanctuary which the children may like to know are "sacrarium," the most sacred part of the church, and

" presbytery," the part of the church allotted specially to the priests or presbyters.

Let the children notice if there is anything in the sanctuary besides the Altar or Holy Table. There are the **Contents of the Sanctuary: Seats.** seats for the clergy. In some churches they will find three seats placed against or recessed in the wall of the sanctuary. These are " sedilia." (Latin—*sedes*, a seat). The cele-



SEDILIA, &c.—WINCHELSEA

brating priest sits in the middle, and those who assist him sit on his right and left hand.

In some churches also there will be sanctuary lamps. These are generally hung from the roof or from a beam, **Lamps or Lights.** and are kept perpetually burning. They are used to symbolise the indwelling of the Holy Spirit in the Church. In some churches there are lights on or behind the Altar, signifying Christ the Light of the World. Sometimes also we find candles in tall standard candlesticks standing on the pavement on either side of the Altar.

In some churches we see on the walls of the sanctuary the tables of the Ten Commandments, the Creed, and the **Lord's Prayer.** It will be interesting to **The Tables of the Commandments.** the children to be reminded that when they

were baptized it was enjoined upon their godparents that they were to know the Creed, the Lord's Prayer, and the Ten Commandments in the "vulgar" tongue before they were brought to the Bishop to be confirmed. In the days when they were ordered to be set up in churches books were very few, and it was convenient for the people to be able to study these formulae in church. They were to be "put in the east end of every church where the people may best see and read the same." In some parishes we find them at the extreme east end—that is, in the sanctuary; in others it is thought "that the people may best see and read the same" if they are placed on either side of the chancel arch at the east end of the nave. (The nave, it will be remembered, is specially the *people's* part of the church.) The children will realise that in these days, when practically every one can read and when Prayer-books are very cheap, there is no need for the tables to be so large and conspicuous as when the rule was given. We often see them beautifully lettered by artists to give some "comely ornament," as Queen Elizabeth said.

In most sanctuaries also we find a small table (the **Other Furnishings of the Sanctuary:** **Credence Table, Piscina.**) on the south side of the altar, perhaps covered with a linen cloth, on which are placed the elements of bread and wine before they are required for use in the Communion Service. The alms-

dish and the book of the Gospels may also be found on this table. Some churches again, especially old churches, have a little *piscina*, a small basin or tank on the south side of the Lord's Table into which is emptied the water used for washing the sacred vessels. Sometimes there is a shelf above it for some of the sacred vessels to stand on.

Sometimes the sanctuary is adorned at festival time by banners used in Church processions. These will be discussed in connection with their recognised use.

Finally, we may notice the *floor* of the sanctuary. The children will see that it is treated differently from that of the rest of the church, in that it is carpeted. The design of the carpet is in harmony with the nature of the place. Certain symbols will probably be repeated in the design, possible patterns will be discussed in the chapter on symbolism.

Leaving the Altar to be treated in a separate lesson, we may now discuss what is meant by an expression the children will have heard in their history lessons, "taking

"Right of sanctuary" and "right of sanctuary." They will remember that in Hebrew times cities of refuge were appointed to which persons who had exposed themselves to revenge or justice might flee. In those violent times it was desirable that there should be some means of shelter for people who might unduly suffer for involuntary manslaying, or might be punished too severely for their actual offences. The

**Sacred Refuges in pre-Christian Times.** tabernacle and the temple also gave protection to people fleeing from justice or vengeance. Let the children look up instances in their Bibles. The heathen

gave the same protection at their altars and in their temples, and the Druids in our own country had sacred trees which also gave right of asylum. When the Roman Empire adopted Christianity as a State religion under Constantine certain churches were set apart in the various Christian countries to be asylums for fugitives from the hand of justice. Not all churches had the privilege; it was specially reserved for certain churches which were the

seats of the Bishops, for it was felt that the Bishop was a natural refuge of those who were in trouble. Other churches had to procure a charter for the purpose. It was, in fact, part of the Bishop's duty to intercede for those in

The Church's  
Theory of Sanc-  
tuary Shelter.

trouble, and for this reason those who (whether innocent or guilty) had occasion to fear the civil law would take refuge in his church. Sir Walter Besant remarks: "The

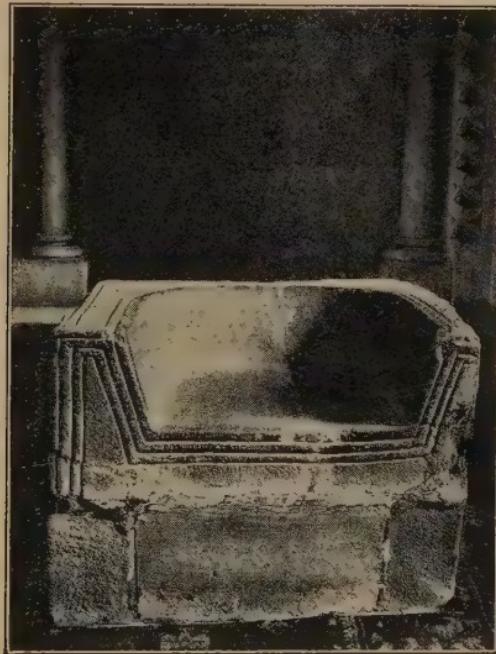
privilege of sanctuary was beautiful in theory. 'Come to me,' said the Church. 'I will keep thee in safety from the hand of violence and the arm of the law; I will give thee lodging and food; my doors shall be always open to thee day or night. I will lead thee to repentance. Come: in safety sit down, and meditate on the sins which have brought thee hither.' " Another writer says: "A legal refuge was, in point of fact, nothing but the intercession of the clergy for men in distress, and pending the issue of their efforts, the right to protect them from violence. It was in no way intended to obstruct justice, although in the course of time it became so abused. Sanctuary was intended to be a shelter for the innocent, the weak, and the misunderstood, and not a refuge for systematic or determined criminals." When Christianity came to England the law of sanctuary shelter came with it. In several English churches there was a stone seat beside the altar, for those who sought sanctuary. The right of sanctuary, indeed, originally belonged only to altars and to naves of churches. But

Area of  
Sanctuary.

it was evident that these could not be regarded as sufficient, because it would often have been necessary for the refugees to eat and sleep in the church itself, which was, of course, expressly forbidden. Therefore the area of safety was enlarged to include the court, the gardens, and the entire precincts of the church. If the right of sanctuary was given to a monastic house, the area of safety would include the refectories, cloisters, and even the houses and lodgings of the monks. Sometimes it extended to a mile on either side. Thus, when sanctuaries were established at Durham, Beverley, Edmundsbury, and Hexham, the

sanctuary extended to a mile on every side of the building. The limits of safety were marked by four crosses placed at the cardinal points of the compass and known as Sanctuary Crosses, on which the word "sanctuary" appeared.

In Durham Cathedral we see a large quaint knocker which was used by fugitives seeking admission. It is



SANCTUARY SEAT—HEXHAM

called the "sanctuary knocker." It consists of the grotesque head of a dragon, the ring, which served as the knocker, coming from the mouth. Over the door on which the knocker was placed there was a chamber in which

**An English  
Sanctuary:  
Durham.** were watchers day and night, whose duty it was to admit fugitives. As soon as one was admitted, the bell at the west end of the cathedral tolled to announce that some one had taken sanctuary. The refugees at Durham wore

a black cloak with the yellow cross of St. Cuthbert on the left shoulder. They were under the protection of St. Cuthbert's Church until they could be sure of obtaining a fair hearing.

London children will perhaps know that on the space in front of Westminster Abbey, still called Broad Sanctuary, was a place of refuge set up by the monks of Westminster. The children will perhaps also recall how



SANCTUARY KNOCKER, DURHAM CATHEDRAL

Elizabeth Woodville, queen of Edward IV., took refuge in St. Peter's Sanctuary, Westminster, and was there parted from her two boys. Sir Walter Scott, in his novel, "The Fortunes of Nigel," shows how the right of sanctuary had come to be abused. As the laws improved and men had no longer any fear of being unjustly treated, the right of sanctuary became more and more unnecessary and is now finally abolished. Sanctuaries as harbours for those accused of crime were finally done away with in England in 1697.

*Scholars' Note-book*

The sanctuary is that part of the church at the extreme end of the chancel which contains the Altar or Lord's Table. It is railed off from the chancel and somewhat raised above it. [The teacher to dictate a list of objects in the sanctuary of the parish church, adding a few words as to the description and use of each.]

*Additional Home or Class Work*

1. Why are the Ten Commandments exposed in our churches? Where are these to be found in your own church?
2. Compare the Holy of Holies of the Tabernacle with a church sanctuary.
3. Gather from your Bible accounts of persons fleeing to a holy place of safety. Note specially the Cities of Refuge.
4. What was meant in olden time by "taking sanctuary"? Why have we not this custom now?

## CHAPTER XXVI

## THE ALTAR, OR LORD'S TABLE (1)

IN every parish it will be felt that the most sacred object in the church is the Altar, or the Lord's Table. Let the children note by what name it is generally spoken **Names: Altar.** of in their parish, and discuss also what other names may be used. We may begin with the word "Altar." This is not found in the Prayer-book, though it is found in the rubric used in the Coronation Service. The name *Altar*, where it is preferred, should be explained by the teacher, who may tell that the word was used in the rubric of the Early Reformed Church in England, though "Lord's Table" was substituted in 1552.

The teacher must be careful to help the children to mark the contrast between the sacrificial altars men-

**The Hebrew Altar.** tioned in the Old Testament and the Christian Altar. The earliest Hebrew

altars were heaps of stones, or single stones, or mounds of earth.\* Why were they *raised*? The Hebrews thought that the dwelling of Jehovah was on a height—on such a mountain as Sinai, for example—hence the altar simulated a high place. Later, we hear of an altar of bronze being made by King Ahaz, and of a golden one being placed in Solomon's Temple. The altars, as we know, were mainly used as surfaces whereon were laid the sacrifices of slain beasts, though incense, flowers, &c., were also offered. A heathen writer said quite truly of the Early Christians, "they have no

\* A clear account of the different kinds of altars mentioned in the Old Testament will be found in Hastings's *New Dictionary of Religion and Ethics*, vol. i.

altars," meaning altars of sacrifice like those used in the temples and sacred places of other religions. But the word "Altar" came to be used of the table whereon were placed the Bread and Wine of which Christians partook in memory of the death of the Lord. Thus, in a description of a church at Tyre, founded in 314 A.D., we find an account of the "Altar," and we are told that after the peace of the Church "Altars were erected in churches throughout the world."

In what sense are we justified in following the example of those times and in using the word "Altar," with its ideas of sacrifice still clinging to it, for the Lord's Table?\* We may point out that the word has taken on, in the course of the Christian ages, a spiritual meaning which has caused the old Jewish ideas of a material sacrifice to drop out of sight altogether. A similar change has taken place with regard to the word "sacrifice" itself.

The other name for Altar is "Lord's Table." This is the name used for it in the New Testament—1 Cor. x.

**Lord's Table.** 21. (The teacher should note that when the word "Altar" is used in the New Testament it is always used either in historical reference or by metaphor, as in Heb. xiii. 10, and Rev. viii. 3-5, as meaning the Altar of the Old Testament.) The name "Lord's Table" is perhaps the most beautiful of all the names for the Altar; but, like so many other names, it may suffer from becoming too familiar. Make it significant, therefore, by emphasis. On the one hand it is the *Lord's Table*, not the table of the family meals: because of the Divine Memory it recalls, it is sacred, holy, to be approached with reverence. On the other hand, it is the *Lord's Table*—it is a meeting-place of a great family in the Father's presence, where Christ our Elder Brother, who has shown us the Father, comes to meet us. It is the central point of our spiritual home—the Church.

In some schools the words "Lord's Table" may make

\* A possible answer is contained in the Rev. Cyril Bickersteth's *Letters to a Godson* (Second Series). Mowbray, 1s.

a more impressive appeal to the children's consciousness if we give them the Latin, as used by St. Augustine of Hippo—*Mensa Domini* or *Mensa Dominica*.

The term "Holy Table" explains itself. "Communion Table" will be explained by the teacher dwelling upon the nature of the service. **Other Names.** itself as a time of *meeting* with God through Christ, and of meeting thus the souls of others who are also Christ's. And the children will certainly like also to hear the old English names: "God's Board," or "Godes-borde," as it was once written; "Godes Table," and "Christ's Board."

It will in no wise diminish, but rather increase, the reverence of the young for the Altar if they regard it, not merely with a vague sense of its sacredness, but also with some *intellectual* appreciation of its history, and of the significance of its position and appearance to the eye as it is seen in church. We

**The View of the Altar in Church.** have already pointed out how in every case the church is planned so that the Altar stands out as the most conspicuous object in the church, to which the eyes and the thoughts are inevitably drawn. Recall some of these arrangements. Either the church is so arranged as to give a clear open view of the Altar raised in the sanctuary, which is again often raised from the chancel, while the chancel itself is raised somewhat above the nave; or the chancel has a transparent open-work screen which serves to give a suggestion of greater dignity to all that is beyond, and especially to the Altar at the end of the vista. We saw that this effect is generally heightened by the contraction of the chancel so as to confine the gaze, as it were, to a narrower space and to fix it on the Altar at the end.

Recall, also, how the font stands at or near the entrance to the church, because it is at the font that each pupil when an infant, as yet *unconscious of himself*

**The Font and the Altar.** as having either soul or body, was admitted into the fellowship of the Church

—received to be brought up as a servant of Christ and to share in His grace, though as yet he knew

not what he received. So the Altar stands at the farthest end of the Church because it is before the Altar that each Christian child, when he has come to a *full consciousness of having a body and a soul of his own*, will finally offer the worship of body and soul alike to the eternal Christ, Whose servant he now knows himself to be, and Whose grace he now consciously and joyfully receives.

We may now pass to the position of the Altar, as the children see it against the sanctuary wall. The position **The Position of the Altar.** against the wall is sometimes only apparent (for convenience of cleaning, a space is often left between the Altar and the wall). But they may be told that in ancient times the Altar was not placed against the wall. The ends of the early churches were nearly always rounded to form an apse, and the Altar was brought forward so as to stand away

**Former Positions.** from the semi-circular wall, thus leaving a curved space behind it. (Make a rough diagram.) (See page 28). Some pupils will understand if we say that the Altar stood on the middle of the chord of the apse. If the end of the church were squared, the Altar stood forward within the square. The clergy sat or stood around, and the celebrant stood with his back to the wall, facing the congregation. The children will see that this arrangement is not so convenient as our own, which not only makes possible a better background for the Lord's Table, but also gives more space.

The children will probably know from their history that in the reign of Edward VI. the clergy were ordered to remove the Altars from their accustomed place and to substitute movable wooden tables, which might be placed "in the Body of the Church or in the Chancel." Queen Elizabeth, however, in her injunctions of 1559, laid down that "the Holy Table be set in the place where the Altar stood . . . saving when the Communion of the Sacrament is to be distributed, at which time the same shall be so placed in good sort within the Chancel." After the celebration of the Lord's Supper, it was to be placed where it stood before. But this troublesome and

unseemly practice not unnaturally fell into disuse, and, except for a short period during the Commonwealth, it has been the practice to have the Lord's Table constantly standing at the uppermost part of the church or chancel. But the old rubric which the children will find in their Prayer-books, though practically obsolete, has never been revised.\*

In connection with the position of the Lord's Table, we may notice the altar-rails. In the old days when the chancel was marked off by the screen, there was no

**Altar-rails.**      altar-rail. But when the Table was placed

in the body of the chancel, the Puritans treated it with so much disrespect—placing their hats upon it, for instance—that Archbishop Laud, in order to protect it from such rude approach, when it was restored to the east end, caused it to be protected by rails. The children will have observed that it is just outside this rail on a kneeling-bench or on one of the steps marking the ascent to the sanctuary that grown-up people kneel to receive the Bread and Wine in the Holy Communion.

#### *Scholars' Note-book*

[The teacher must in this case dictate his own definition of the Altar or Lord's Table.]

The Altar, Lord's Table, &c., stood forward in the early churches on the chord of the apse (drawing). It was afterwards placed close to the wall of the sanctuary. For a short time in the history of our Church it was brought forward and placed in the body of the chancel.

#### *Additional Home or Class Work*

1. What other names do you know for the Altar or Lord's Table? What do they mean?
2. What do you know about the Altars mentioned as part of the furniture of the Tabernacle and of the Temple? How does the Christian Altar (or Lord's Table) differ from these?
3. Of what kind of Altars do we read in the book of Genesis?

\* *Vide Bishop Barry's Teachers' Prayer-book.*

## CHAPTER XXVII

## THE ALTAR, OR LORD'S TABLE (2)

IN our last lesson we dealt with the various names by which the altar may be called and the significance of its position in the church. Let the children now consider other points of interest. What, for instance, is the material of which it is made? Have the same materials always been in use for the construction of altars?

The children will realise that while the Jewish altars were of stone or metal, the earliest Christian altars must have been of wood. For the earliest churches, as we have seen, were rooms in ordinary dwelling-houses adapted to the purposes of Christian worship. The Eucharist would be celebrated at the table usually to be found in such houses. Often, no doubt, we should find the long table with an extension at right angles at either end (*triclinium*), so that the table formed three sides of a square or rectangle. Behind this were usually to be found the couches for those at the table. But the form of the table varied, and a picture in the cemetery of Calixtus (latter half of second century) shows an ordinary three-legged table.\* While in times of peace the Eucharist would be celebrated on these wooden tables or altars, in times of persecution it would be necessary for the faithful to betake themselves to the cemeteries and catacombs, not only for the reading of the Scriptures and for the recitation of the Psalms, but also for the celebration of the Eucharist. The children will have

**Materials  
and Form.**

\* Cabrol : *Archéologie Chrétienne*.

heard or read stories of the Early Christian martyrs, and they will understand how natural it was for the survivors, when they committed to burial the body of a martyr or on the anniversary of his death, to wish to celebrate the Lord's Supper. For a martyrdom was a high honour, and an occasion of solemn joy. The Eucharist

**Altars on Tombs.** was celebrated in the catacombs upon the stone slabs which covered the tombs of the martyrs. The slab (*mensa*) was often provided with rings, so that it could be drawn away from the tomb.

Then when the time of the peace of the Church came, there arose the custom of building churches directly over the sites of the martyrdom of famous saints, or of removing their tombs or any relics that had been treasured to keep their memory alive and placing them in the churches, where the slab of the tomb still served as the altar. This implies that the usual material for the altar in important churches would still be stone. In later times it became usual to construct a small vault under the altar to contain the treasured relics. Thus we see that the history of the martyrdoms affected both the material and the form of the altar, and gave us altars of stone of the long tomb-like shape which we are accustomed to see in England.

When Christianity was first introduced into England, the altars which were set up in the simple little churches

**Early Wooden  
Altars in  
England.**

of the time were, as we may suppose, of wood. But in the many raids to which England was subject during the troubled years of the Danish invasion wooden altars were easily destroyed, and the dearest and most sacred object in a Christian settlement would thus perish. It therefore became usual to have the altars made of stone, and ten years after the Conquest this was made an actual order in the English Church. The chest or tomb-like form was generally adopted, but sometimes a square or oblong slab was supported on a pedestal or on pillars. The front of the slab was marked with one or more crosses, and at a later time five crosses were cut upon the surface of the slab,

one at the middle and one at each corner, as a memorial of the five wounds of our Lord in His Passion.

In the missionary days it was customary to carry about the country small portable altars, made of thin slabs of stone, so that the Eucharist could be celebrated while on a journey, or in camp, or at the visitation of the sick.

**Portable or Super-Altars.** These portable altars—or *super-altars*, as they were called—were kept in the churches so that they could be used when wanted.

It was a very usual practice to enclose *relics* within the altar. These relics were often bones of saints or parts of their clothing. The children will realise how likely this

**Relics within the Altar.** practice was to lead to fraud, or at least to credulity; how impossible it was that there could be, for instance, such an abundance of genuine fragments of the manger and cradle of our Lord, of the Cross, or of His vestments, as were claimed by so many churches in Christendom. The Reformers were right in regarding the custody of such relics within the altar as leading to superstition. But they were wrong in breaking up the old stone altars and turning the slabs into paving-stones.

Stone altars were set up again in the reign of Queen Mary, but afterwards, under the influence of the Puritans, wooden altars or Holy Tables were introduced.

**Puritan Influence on Altars.** Queen Elizabeth (1559) allowed this, but did not order the removal of stone ones.

Even where wooden tables were provided, most churches complied with the Puritan fashion, but only so far as to change the material, and took care to show their reverence by providing altar tables richly carved and ornamented. Plain stone altars are still in use in some places. The Puritans wished the Lord's Table to be quite bare. Children who are used to a sequence of colour following the Church's seasons will see the disadvantage of this. Colour is one of the beautiful things for which we have to thank God, and the altar provides means for a note of colour in our Church.

The Canons (rules of the Church) of 1603 ordered "a carpet of silk or other decent stuff" for the usual covering of the altar, and also a fair linen cloth at the time of ministration. These are the articles of altar furniture actually enjoined. Let

**Frontal.** the children notice the carpet, or

"frontal," as it is called, of their own altar; how it is changed according to the seasons of the Church, and what are the emblems shown upon it. (The symbolism involved will be dealt with in a subsequent lesson.) The frontal is usually suspended by rings from hooks under the altar slab, and, in order to hide the suspension, a smaller hanging, generally called the frontlet, is hung above it, tacked to one of the linen cloths

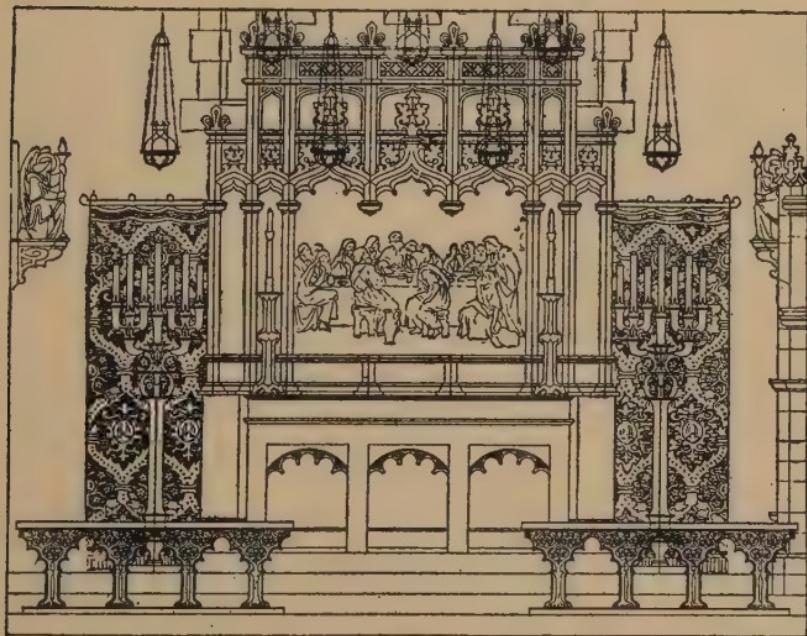
which are tied on the slab of the altar.

**"The fair white linen cloth."** The children will know that sometimes these decorations are provided by the women of the congregation. It is worth while in some parishes, at least, remarking that we should not trust to our own taste for this offering any more than those unskilled in music should offer an anthem. We must be guided by those to whom God has given taste and opportunity to study the best forms of the particular art we employ. The top of the altar is covered with linen. The outer cloth of linen is the "fair linen" which the canon commands. It is usually the exact width of the altar, so that it falls over the ends, not over the front. Let the children see why these details are to be thought out carefully. We must offer to God of our best; there must be no carelessness, no want of cleanliness, no appearance of meanness.

At the back of the altar there is some arrangement for throwing it into relief. Perhaps this consists merely of a hanging, called a dossal, dorsale, or dosel (Latin, *dos, dorsum* = back), or super-frontal. In many large

**The Reredos.** churches there is a reredos (Old French, *rere* = rear). This is a screen at the back of the altar, adorned with sculpture or carving, and sometimes with painting. Sometimes the reredos consists of one large central panel with a smaller panel on each side.

This arrangement is called a *triptych*. In some cases the wall itself forms a reredos. How is the reredos treated? What subjects are shown? The children will be interested in tracing the reredos back to its origin. They will know that a seat, intended for some great personage, such as a king or a bishop, is often made into a seat of honour by placing it under a canopy, which renders it dignified and conspicuous. In early

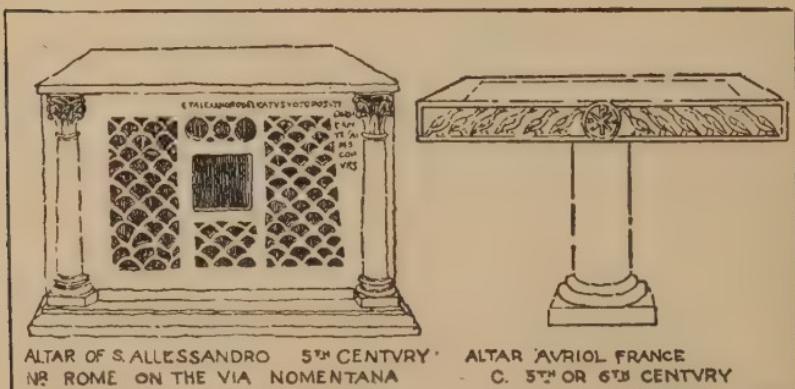


A REREDOS

times a canopy was placed over the altar, in order to give it a similar dignity. It had a cup-shaped roof, supported on columns. Between the columns were stretched veils, which were withdrawn, St. Chrysostom tells us, at the moment of consecration. The whole structure was called a *ciborium*, from a Greek word which denotes the cup-like seed-vessel of the Egyptian water-lily. The ciborium has now been reduced to the

reredos (which sometimes still has a very narrow canopy running along the top), or to the background of tapestry, &c., arranged for the super-frontal of the altar; and the side curtains (riddells) sometimes seen may represent the old veils of the ciborium.

In some large churches the reredos is formed by a very high screen placed behind the altar, in order to separate it from a space at the back which forms a "lady chapel."



ANCIENT ALTARS

The mention of chapels may remind us to tell the children that, though in the earliest times the rule was "one church, one altar," in a large church of

**The Number of  
Altars in a  
Church.**

the Middle Ages there might be several altars besides the chief or high altar. In churches where the bones of more than one martyr were preserved, a separate altar would be erected for each. Also guilds and private persons would build a *chapel* within the church, and each chapel would contain an altar. In modern times also we sometimes find more than one altar in a church. This will be explained to the children on the ground that in a large town church, with many services, it will necessarily happen that there are some services at which only a few worshippers can be present, and these are best gathered together in a smaller

structure. A side chapel is therefore arranged with its own altar but with fewer seats, and screened in some way from the body of the church, so that the worshippers do not feel themselves lost in a wide, empty space. Such a chapel is, in fact, a church within a church.

The children will like to hear the derivation of chapel from *cappa*, a cloak. It is told that St. Martin, the soldier saint of Tours, cut the cloak he was wearing into halves with his sword and gave one half to a poor beggar. The saint's half of the cloak came to be regarded as a sacred relic, and was carried to the battlefields of France, where it was safely guarded in a tent, hence called a *capella*. Then the tent itself came to be regarded as sacred. The word was gradually applied to any temporary or small place of worship; for example, in a remote part of a large parish. Perhaps there is in the district where the scholars live a chapel "of ease," originally established to meet the needs of those who could not travel to the parish church. The children will easily see how natural it became to apply the word to any small place of worship, even if it were only a recess or enclosure in a larger church.

Returning to the altar itself, the children will notice what are the essential objects to be placed upon it—the sacred vessels (see next lesson), the Book of the Communion Office, and the Book of Gospels and Epistles. Ornaments of some kind may be found on the altar, or in

**The Essential Objects on the Altar.** some churches on a shelf just above it (re-table or gradine—Latin, *gradus*). These are a cross, the universal symbol of the religion of Christ; two candles in candle-

**Ornaments.** sticks, typifying Christ as the light of the world, or, as some say, His human and

Divine natures; and flowers. Both lights and flowers were used as decorations from very early times, and they satisfy a very natural instinct. It is fortunate for the teacher if in his own church he can point to a use of all these ornaments which is so restrained as not to draw attention to themselves from the altar they are supposed to adorn.

*Scholars' Note-book*

The earliest Christian altar was a table, such as might be found in the upper rooms or lodges where the faithful met for worship. In times of persecution it became usual to celebrate the Eucharist upon the tomb of a martyr, and afterwards, when peace was given to the Church, stone altars of a tomb-like form, often covering or containing relics, were set up.

Wooden altars were used in England at first, but when settled times came stone was employed. The Reformers destroyed stone altars because of their connection with relics, but in some places they are still found.

*Additional Home or Class Work.*

Describe fully the appearance of the Altar or Lord's Table in your own church. Show the necessity for, or the meaning of, each object in connection with the Altar (omitting for the present the sacred vessels). Give the meaning of any names you use.

## CHAPTER XXVIII

THE ALTAR, OR LORD'S TABLE (3)  
THE CHALICE, THE PATEN

IN approaching these—the most solemn and significant objects in the Church—the teacher will naturally make some modification in the method which he has hitherto adopted in leading the attention of the class from one part of the building to another and from one sacred object to another. He will not, for instance, wish the chalice, however beautiful, to be studied merely as an object of art; its associations are too deeply tinged with awe and reverence. But here, again, some slight study of the historical and symbolical connections of such an object will play its part in rendering that object more significant and more dear.

We may ask, then, What are the *essential* vessels with which the altar must be provided for the adminis-

**The Essential Vessels for the Altar: the Chalice.** tration of the Lord's Supper? The cup, or chalice, and the paten. To begin with the chalice. The word itself is a beautiful one; it comes from the Latin *calix*, a cup.

In the Gospels it is called simply "the cup." "Likewise after supper He took the cup." This is called by St. Paul the "cup of blessing." In the Passover Feast the head of the family or of the company celebrating together was accustomed at a certain stage to hold up in his hands the "cup of blessing" and to give it to others at the table. This cup was probably one of the ordinary wooden vessels then commonly used in Oriental households, though it may have been of brass or earthenware.

**The Material of the Chalice.** It was almost certainly one of the kind which the "good man of the house" would use in an ordinary way at the evening meal. The Early Christians meeting in "upper rooms" of

the poorer kind would employ similar homely vessels. We must remember, however, that some of the early converts were by no means poor, and they would wish to provide richer vessels. As the Church grew rich, glass vessels, at a time when glass was rare and costly, or vessels of gold and silver, would be used, and commoner materials would be rejected. Thus we find decrees in the eighth and ninth centuries forbidding the use of wood, and others forbidding horn. Even glass was finally rejected in favour of metal, and it became the custom to make the chalice of silver or gold, and to adorn it as richly as possible with chasing or with gems, or with both. The children will feel that this change was natural, for at every gathering for the Lord's Supper Christ was thought of as the unseen Guest, and it would be fitting for the Church, when she was rich enough to possess precious metals and gems and jewels, to spread them forth in His honour. In the Middle Ages it was customary for a crusader or travelling knight to vow a costly cup to commemorate some special deliverance. Private people sometimes gave their jewels to ornament the chalice.

In the Early Church the actual decoration of the chalice was intended to convey a spiritual lesson, and various

**Modes of Decorating the Chalice.** modes were adopted for this purpose—pictures, inscriptions, names, and the engraving of sacred devices. Thus in the

Early Church we find that the Good Shepherd was very frequently represented on the chalice of the Eucharist, and Tertullian, in the second century, reminds the people, "He Whom you portray on your chalices will be your Refuge." For the first three cen-

**Pictures.** turies a usual design on the vessels of the primitive Church was that of our Saviour with the Apostles Paul and Peter. Sometimes our Lord is represented with the four Evangelists. In York Minster there is a chalice with a picture of our Lord in

His mother's arms, and in Westminster Abbey a chalice of silver with a representation of St. Edward the Confessor on the base. The Annunciation and the Nativity were also favourite subjects for pictures on the chalice.

The *Inscriptions* on the chalices are interesting. The glass cups\* of the early Christian Eucharist often bore the words "Drink and live." To come to the churches of our own land, there is a chalice in a Leicester church which has round its bowl, in Tudor letters, the words, "Soli Deo Honor et Gloria." Another favourite chalice inscription seems to have been: "I will receive the cup of salvation and will call upon the name of the Lord."

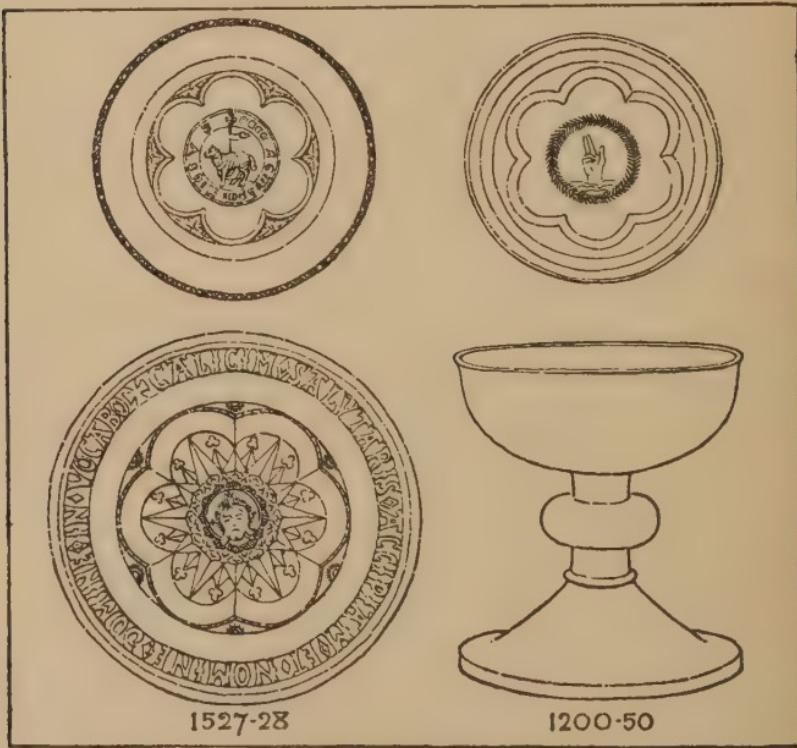
On the earliest chalices *names* are found—the name of Jesus or of Mary or of the saint to whom the church is dedicated. The children, again, will **Names.** feel that one Name, and none other, should be inscribed. The symbol "I.H.S." is often found inscribed on the base. Other sacred symbols are, of course, the vine, and the cross itself. Let the children be led to feel the unsuitability of recording upon the chalice the name of the donor.

The children must not be left to think of the beauty of the chalice as dependent on the richness of material or the splendour of the jewels with which **Beauty of Form.** it may be studded. The teacher should ask the parish priest to show the chalice to the children that they may notice the beauty of its *form*. The usual type of cup has a spreading base, a flower-like stem, and a bowl like an expanded lotus blossom, and is quite beautiful alike in shape and in fitness to its use.

English children should know something of the legends of the chalice. The best-known modern form of these **Legends of the Chalice: the Holy Grail.** is, of course, Tennyson's poem of "Sir Galahad" and the Idyll of the "Holy Grail" (*San Greal* = Holy Dish). Young readers may need a little preliminary explanation. The Grail was supposed to be the cup which

\* Some writers think the first chalice was of glass. See Canon Holmes' little book on *The Chalice* (Mowbray).

our Lord used at the institution of the Lord's Supper. It was used by Joseph of Arimathea to convey to England a portion of the blood which fell from our Lord's wounds when His body was taken down from the Cross to be laid in the tomb.\* Tennyson's rendering drops out of sight the real significance of the legend for Catholic

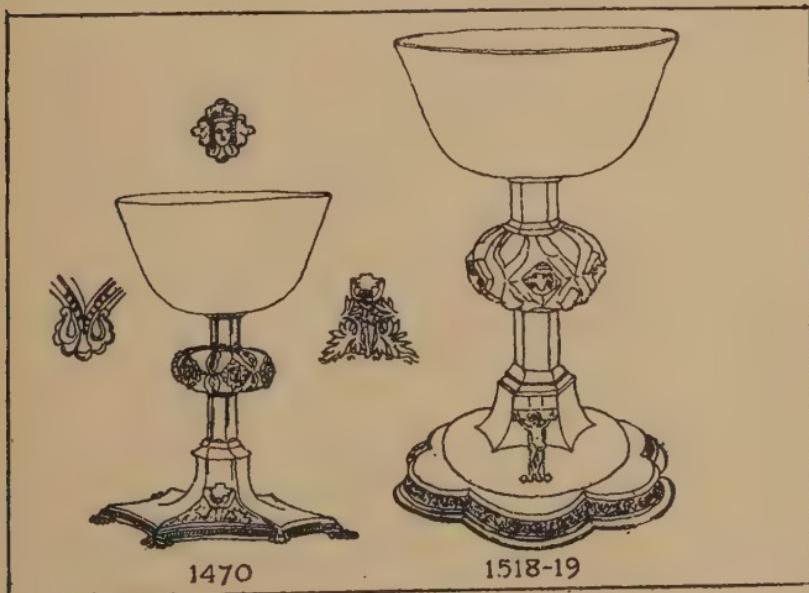


PATENS AND CHALICE

Christendom, and in his treatment the vessel itself, and not the awful Mystery of its contents, is made the more prominent. But even as it stands, Tennyson's poem may be used as an illustration of the new ideals which Christianity brought to Western Europe.

\* The sacred blood was collected in a dish. For this vessel, as the legend grew, the Grail or cup was substituted.

Whereas the favourite myth of our Germanic fore-fathers was the quest of buried gold guarded by a dragon, the story that dominated the imagination of their Christian descendants was the quest of the Holy Grail,—of the sacred vessel which brought life and peace to the soul. The Grail had been withdrawn from among men, and might only be seen by the pure in heart. According to another story it was kept in a castle guarded by a sacred order of knighthood whom It had chosen. In



CHALICES

either case we find a high ideal held before the minds of men. The highest enterprise is no longer the slaying of dragons—the search for the Rhine gold, but the quest of a spiritual Vision, which shall in turn help men to lead better lives on earth and to work for their fellows. “The chief function of the Grail kingdom is to supply an abiding type of a divinely ordered society; it also trains up leaders for those communities which lack

them. It is a civilising power as well as a palace spiritual.”\*

The chalice has for its companion the paten (Latin, *pateo* = to lie open), a small, flat, shallow dish, circular in form, for the reception and distribution of the consecrated bread. The paten now, as in pre-Reformation times, is of the same material and workmanship as the chalice, and is designed to form a cover for it. Nearly every paten of those times had a sacred device upon it. Before the Reformation the cathedrals of England and the larger parish churches had an abundance of Church plate, such as flagons, censers, &c., and the poorest churches had at least one chalice and paten. At the dissolution of the monasteries much of this was confiscated by Henry VIII.; the Protectors of Edward VI. were still more rapacious. The chalice and the paten were to be left; but during the Reformation nearly all the old chalices were destroyed by the commissioners of Edward VI. Under the influence of the Puritans many an old chalice, often beautiful in form and material, was melted down to make a “decent Communion cuppe,” less “prophane” in appearance to Puritan eyes. The shape of the paten was also altered. It is not worth while for the teacher to occupy the attention of the children with other forms of Church plate, unless, perhaps, any remnant of ancient vessels should have escaped the days of spoliation and be treasured in the church.

#### *Scholars' Note-book*

The chalice or cup represents the “cup of blessing” which our Lord used at His last supper with His disciples. The paten represents the platter upon which He brake the bread which He gave to them.

The chalice is the subject of the beautiful legend of the Holy Grail, which tells how the chalice of the Last Supper was brought from the Holy Land by Joseph of Arimathea. The Grail was invisible to all but the pure in heart. It represented the earnest longing of all good

\* Alfred Nutt, *Legends of the Holy Grail*.

men and women to attain to a vision of heavenly things. It may be contrasted with the old ideal of the northern nations to seize a treasure of hoarded gold. Christianity gave men a higher object and desire.

*Additional Home or Class Work*

1. Write what you can remember of the construction and decoration of the chalice in the Christian Church. (If the teacher has access to good drawings of beautiful chalices, some of these may be copied, and again copied by the children; or either a typical chalice or a drawing of the chalice of the parish church may be given them to copy.)
2. Read Tennyson's poem of "Sir Galahad" and the Idyll of the "Holy Grail."

## CHAPTER XXIX

## THE ELEMENTS : THE OFFICE

ALTHOUGH this course of lessons is intended to promote an intelligent interest in the *objective* aspects of religion, it is evident that the thoughtful teacher cannot deal only with the outward symbolism. There must inevitably be some reference to the mysteries or spiritual facts of which outward things are a mere expression. This is especially and pre-eminently true when we come to deal with the Sacrament of the Altar—with the office of Holy Communion. We wish in these lessons to avoid controversy. Our aim is rather to lead the children to think of the Eucharist as the most solemn “happening” in connection with the Church. But the teacher must be prepared for questions that will indicate that the children’s minds are *seeking*, and their search must be met.

In the first place, the children know that the Lord’s Table is the scene of what is called a Sacrament—the Sacrament, as unlearned people still significantly call it. When they talk of receiving the Sacrament, they unconsciously emphasise the position of the Eucharist as the most exalted means of grace to which the Christian has access.

We may lead thoughtful children to consider the Sacraments of their Church somewhat in this way:

What is a  
Sacrament ?

What is a Sacrament? Give the Latin—*sacramentum*, a *sacré* thing.\* In the Sacrament of Baptism, the water is regarded as a sacred thing; in the Lord’s Supper, the

\* It is not necessary to give the children the original application of the word *sacramentum* to the military oath.

elements of bread and wine are sacred. What makes them so? For bread, wine, and water are very common things. The corn plant, the vine plant are found nearly all over the world. Water is abundant wherever men live. Water, the flour of wheat, and the juice of fruit are used by men and women in every land; they are the commonest essentials to our physical life. But these things become sacred when they are used by men not only for mere food and drink and cleansing, but as symbols of a higher life which is to outlast that of the body. Man eats bread to sustain the life of his body, but he does not *live* by bread alone. The soul within him—the real self, which will outlast the body—is *only alive when it is in union with God*. But the same Lord, the Giver of Life, is the Guardian of both body and soul. And since our spirits are wrapped about, as it were, first by our own bodies and then by all the varying objects in the outer world, we find it natural to get into touch with the spiritual world *through* our body and *through* outward things.

Our Lord came of a race trained to apprehend spiritual things through *seen* things. In the oldest period of Hebrew story, the rainbow is used as a symbol of God's favour to men. In the Tabernacle and in the Temple there were objects, such as the altar of incense and the brazen candlestick, which were suggestions of unseen things—of prayer ascending to the Throne of God—of the light of the soul kept glowing by the Spirit of God. The Jews, we may say, made common things sacred by using them as symbols of that life of the Spirit which was so much above the life which depends on mere eating and drinking. The Jews had been “encouraged by manifold experience to look for the blessings of Divine goodness through sensible means, and accustomed and commanded to seek for God's especial presence in an appointed place and amidst sights on which their eyes could rest with thankful confidence.”\* Let the children give other

\* Dr. F. Paget (late Bishop of Oxford) : *Lux Mundi* (“Sacraments”).

instances of this correspondence of outer with invisible things—*e.g.* Jerusalem as a type of the city of God. Keble's hymn “There is a Book” may, perhaps, be recalled in this connection.

Our Lord carried this kind of education a stage farther. He constantly used outward acts and outward things  
 Objects of the Lower Life made Symbols of the Higher Life. as means of giving the power of God to men. He *laid His hands* on the children to bless them. As the office for Baptism says, “We perceive how by *His outward gesture and deed* He declared His good will towards them.” Let the children also recall that He laid His hands on the sick to heal them; that He used common objects and common scenes to give spiritual lessons, as in the parables. So also He Himself spoke of the cleansing water as a sign of a new life; and, for the sake of the “righteousness” which the act signified to others, He was Himself baptized, and bade His disciples use water in the same way. Baptism in the Church’s order is the *beginning* of the life of the Spirit. But the life of the Spirit must be sustained, just as the body is sustained by food. Bread and wine, the symbols of food, were accepted by Christ as the food of His body, and He gave thanks for them, His outward gesture and deed declaring His acceptance of them at the hands of His Father. And further, He Himself broke bread and gave it to His disciples, poured out the cup of blessing and bade them drink. Try to let the class imagine the scene. The noble words of Hooker, read impressively, may best secure this: “At length (the disciples) being assembled for no other cause which they could imagine but to have eaten the Passover only that Moses appointeth, then they saw their Lord and Master with hands and eyes lifted up to heaven first bless and consecrate for the endless good of all generations till the world’s end the chosen elements of bread and wine, which elements (were) made for ever the instruments of life by virtue of His Divine benediction.”\*

\* *Ecclesiastical Polity*, Book V.

And in so doing He said those great words which must always remain a mystery, and which it is unwise to over-explain to the young. Let them compare the words of Consecration with the words: "I am come that they might have life, and that they might have it more abundantly." Here the Church Catechism is also very helpful. It tells the young Christian that the inward and spiritual grace of this sacrament is "the strengthening and refreshing of our souls by the Body and Blood of Christ, as our bodies are by the bread and wine."

The pupils can hardly help knowing that while the Catholic Church regards the Lord's Supper as far more than a bare memorial, yet disputes on the exact meaning of the great words of consecration have divided Christendom. The most profitable course for us, therefore, is to leave on one side any attempted explanation of the manner in which the wine and the bread nourish the soul and to emphasise the spiritual benefit that comes to the receiver who, *already aware of life in his own spirit*, tries to strengthen that life. This is what is meant by "worthily receiving" this Sacrament. "In the Eucharist we so receive the gift of God that we know by grace what the grace is which God giveth us" (Hooker). The "how" must ever remain a mystery. The teacher can hardly dare to guide the children beyond the faith of those famous lines attributed to Queen Elizabeth—

Christ was the Word that spake it;  
He took the bread and brake it,  
And what His words did make it  
That I believe, and take it.

To the soul of the receiver responsive to God's influence, these objects of the lower life, bread and wine, become instruments of the higher life, of a closer fellowship with God through Christ; this is what the Cate-

chism means when it speaks of bread and wine as "an outward and visible sign of an inward and spiritual grace."

It will be known to the class that the office in which this Sacrament is celebrated is the *oldest* in the Church. The "service" for which the first Christians met together was the "breaking of bread." The very form of the service can be traced back to Christ Himself, "Who in the same night that He was betrayed took bread"—for

the same reason it is the most sacred.

**Diversity of  
Modes of  
Celebration.**

Different schools of thought within the Church have found different ways of emphasising this sacredness—by ceremonial, by vestments, and so forth (see Chapter XLI). In each parish these adjuncts should be explained. It is a mistake to think that custom alone will justify to an eager young mind the reason for any distinctive practice. The mind craves for a reason; the brain behind the young eyes wants to know the meaning of what it sees. Where such diversity prevails, we can only take up one or two important matters which will probably need explanation in every case.

First, the class will know that in the three great branches of the Catholic Church the Holy Communion can be administered only by a priest. This follows from

**The Ministrant.** the constitution of the Church, which will be discussed in a later lesson. But, remembering what we have already considered as to the dependence of the soul upon outward symbols and organisations, we think it may be helpful to some to think of priest and people as "representing to the successive generations of mankind the one immortal and invisible Priest. . . . The priest's action in offering our Christian sacrifice may be described (1) as the earthly counterpart of that which Christ continually does in heaven, (2) as the commemoration of that which once for all He did on Calvary."

The position of the priest is connected with his function as a representative of the people. He is told in the

**The Position of the Ministrant.** rubric to stand at the "north side" of the Table, which is now generally taken to mean the north side of the Table front.\*

In this position he identifies himself with the people whose representative he is.

The elements, the bread and wine, "These, Thy creatures," as they are touchingly described in the Office, are consecrated, made sacred, and made signs of the spirit life by the prayer of the priest to God. Let

**The Elements.** the class notice that it is most important that at the end of the consecration prayer all the people should say "Amen." Let the class see 1 Cor. xiv. 16. As to the character of the elements, the children will be told that our Lord apparently used *unleavened* bread and the wine of the country. The Jews regarded leaven as a sign of corruption, and put it carefully out of their houses at Passover time. The preparation of the bread and of the wine was formerly regarded as of such great importance that the clergy themselves superintended the processes that were carried out, and even now they are very careful to see that both bread and wine are of the greatest purity.

The names of the Office will naturally be considered in a course of Prayer-book study, but we shall find it useful

**Names of the Office.** to consider them in this connection also.

The *Lord's Supper*, though beautiful, is a comparatively modern term for the Office, and it should be pointed out that the sacramental meal was instituted *after* the supper which the Lord ate with His disciples. The *Holy Communion* is the most usual title, and perhaps fitly so, for it recalls to us the essence of the Sacrament—that all Christians alike receive life from the Life-giver. "*Sacrament of the Altar*" explains itself, but we must observe the cautions as to the use of the word "altar" mentioned in a previous lesson. The word "*Eucharist*" is very old and also very beautiful. It means literally "giving of thanks." It is used by

\* Blunt, *The Annotated Prayer-book*. Barry (*The Teacher's Prayer-book*) gives an historical explanation of the rubric.

Ignatius, a contemporary of St. John, and in A.D. 140 Justin Martyr writes of the Sacrament, " and this taking of food among us is called the Eucharist." When St. Paul points out that the people must be able to join with intelligence in the " Amen " at the giving of thanks it is the Eucharist of which he is speaking. Let the catechumens notice where in the office our *thanks* are offered. But the whole office is one of thanksgiving that we have access to that life immortal which Christ came to bring to men.

*Scholars' Note-book*

Write and learn what the Catechism teaches us about the Sacraments, and particularly about the Sacrament of the Supper of the Lord.

*Additional Home or Class Work*

1. What are some names by which this Sacrament is known? Give the meaning of each.
2. What outward signs of spiritual things do we read of in the Old Testament? Why are the two great Sacraments of more importance to Christians than these?

## CHAPTER XXX

## THE CHURCH WINDOWS (1)

WE have imagined our class to be brought into the church—to have traversed the length of the nave and chancel, and to stand before the altar. Now they will lift up their eyes and see the east window. This naturally brings us to the consideration of church windows in general.

In some churches the use of clear glass has the happiest effect. In small churches, especially if there are trees in the churchyard, it is specially beautiful. Most churches, however, show some windows filled with stained glass. From the time of their earliest attendance at church these stained windows are interesting to children, and this for two reasons. First, whether seen from within in the hours of service, or from without when the splendour of the glass is thrown up from amidst the mysterious blackness of the walls, they

**Stained Glass Windows Satisfy** "satisfy that "colour hunger" which is one of the primitive instincts of child-hood. Secondly, because they are not **and Provide Pictures.** only "richly dight," as Milton describes them, they are usually "storied windows"—spaces full of glow and colour which are also pictures, and have stories to tell. When the children were young and were brought to church by their parents they probably consoled themselves for the length of the unintelligible sermon by looking at the pictures in the windows.

Elder children are ready to analyse the windows not only with regard to colour, but also in relation to the style of architecture of the church, or of the part of the

church in which they occur. This is important since the framework of the window—the size and shape of the aperture to be filled—must necessarily have an effect upon the style and methods of the glazier. There will be a special interest in their study if the window should happen to be an old one and not merely a modern copy of a later style.

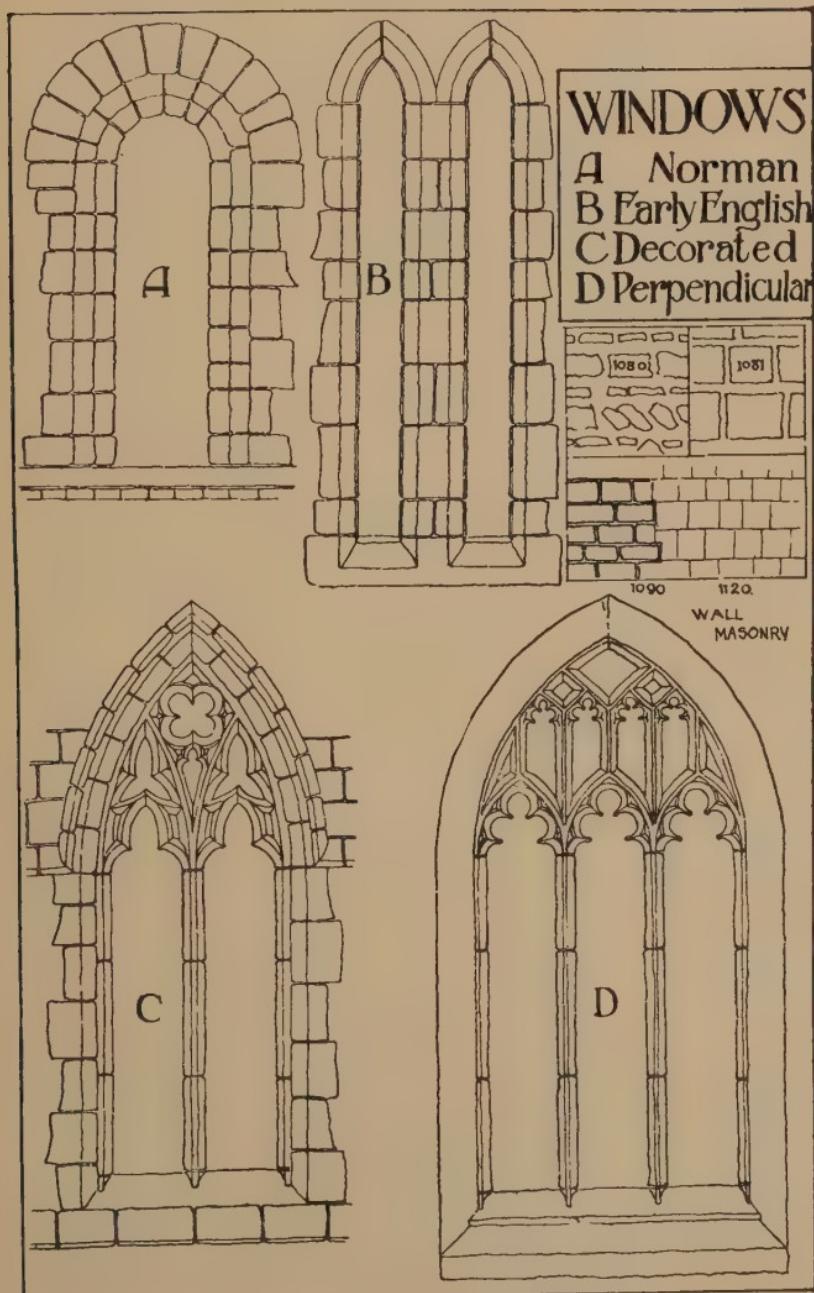
A Norman window arch is round and low, and the opening fairly wide. In an Early English window we shall find that the arch is pointed at the summit and the openings narrow and more lofty, so that the whole window is

**Types of Windows.** lancet-shaped. In the later period of Early English, these lancet-shaped openings were grouped together side by side, so as to admit more light and also to relieve the monotony of a wall pierced at intervals merely by such plain and narrow apertures. Two, three, or five, or even seven "lights," as they were called, were grouped together, the centre one higher than the others, which diminished in length towards the outside. The children will see how this device avoided a horizontal, oblong effect. The lights were divided from each other by uprights or "mullions" of masonry which were grouped together under one graceful arch which "brought them together," so to speak, and by its curve afforded the eye a pleasant relief from the uprights of the lancets.

Later came the Decorated windows, with the lights divided by more slender stone mullions. The stonework at the top of the enclosing arch was pierced by a number of openings forming "tracery" lights. This stone tracery was cut either in geometrical forms or in flowing curved lines. Whereas an Early English window is a *group* of lights with very little tracery, a decorated window gives the effect of one large window divided into lights and enriched with tracery above.

In a Perpendicular window these tracery lines are, so to speak, straightened out, so that they, as well as the mullions, produce an effect of upright parallels.

Cross-pieces, called transoms, intersect the mullions,



TYPES OF WINDOWS AND WALL MASONRY

so that the whole surface of the window, except the arched summit, becomes a series of panels.

The problem of the glazier is to fill these spaces in such a way as not only to admit light, but to make them beautiful. The medium which is used to do this is stained glass. The children need no preparation to take an interest in this, and they will, moreover, confess to some puzzles in connection with the bewildering lead lines that cross the picture.

It is our plan as far as possible to keep in mind the continuity of the Church of to-day with the Church of early times. Let the children therefore be reminded how

**Glass Windows  
in Early  
Churches.** the early Christians would have little opportunity and even little desire for such stained-glass windows as we see in our

churches, for glass was a luxury in the Roman Empire. But when rich people became converts the meeting-rooms in their houses would almost certainly have glazed windows, and windows were placed in the churches which were built in the times of peace. Thus, the Emperor Constantine built a beautiful church in which he placed windows of *coloured* glass, for we are told, “In the arched window ran [panes of] wonderfully variegated glass; it shone like a meadow decked with spring flowers.”

Remind the children of what has been said of the first rude churches in our island. Here the window is

**Glass Windows  
in Early English  
Churches.** seen in its simplest form—for a window is really a hole in a wall to admit light into the interior of a building. Lead

them to realise that in churches of northern countries the question of windows is of far more consequence to architects than in southern climates, where there is generally far too much light, and where a certain dimness within a church is soothing and restful. The problem for our forefathers was to admit light and yet to exclude bad weather. The windows were filled with linen, or with boards pierced with many holes. But the energetic Benedict Biscop, of whom the children have heard before, sent to Gaul

for artists in glass to make beautiful windows for the monastic church he was building at Wearmouth, in Durham (A.D. 676). And a few years before this (669), under the direction of Bishop Wilfrid, the windows of York Minster were filled with glass which, according to the gratified comment of Wilfrid's biographer, " excluded the birds and the rain and yet admitted the light."

An account of the early glass at York\* will be useful as showing the evolution of the ordinary stained-glass church window:—

"The glass was made in small pieces, but by adding pieces held together by strips of lead it became possible Windows Adorned with Patterns in Plain Glass. to fill a window of any size. The glazier dealing with plain glass had to rely for his artistic effect upon his leads, which he arranged in geometrical patterns." The children can see that this might be in itself a very effective decoration. But two reasons would make plain glass less effective than coloured. The church or minster in pre-Norman times and throughout the Middle Ages would have its walls rich in coloured paintings and frescoes. A scheme of white glass in Two Reasons for Colour. black settings for the windows would not fit in well with the colour-scheme of the whole building. Again, when large windows became usual, large tracts of white glass would give far more light than was necessary or even agreeable. It was desirable to subdue the light without diminishing the space allotted to windows; this was best done by the use of coloured glass.

This glass was stained. The children will probably not realise the difference between *stained* and *painted* glass. Tell them that the *stain* is produced in the manufacture of the glass itself. While it is being fused in the furnace, colouring matters (oxides of metal) are fused with it. These colouring matters stain the glass green, blue, purple, &c. This glass, which is stained "in the pot," is always called "pot glass." The stain is in

\* Henry Holiday: *Stained Glass as an Art*.



WINDOWS WITH GEOMETRICAL PATIERS AND MEDALLIONS.—  
TEMPLE CHURCH, LONDON.

the glass, not painted upon it. The colour as a rule equally pervades the whole of a sheet of glass, so that the only variety in any one sheet arises from its unequal thickness, the thick parts appearing necessarily deeper and the thin parts lighter. There are, however, some exceptions to this rule; ruby glass, for instance, is so intense that no light would pass through a piece thick enough for practical purposes, and to meet this difficulty the glass-blower dips his rod first into melted white glass and then into ruby, so that the knob of white glass is coated with the ruby. When this is blown out the result is a sheet of thick white glass "Flashed Glass," covered with a thin superficial layer of ruby.\* This ruby face forms a kind of thin film which can be bitten out, partly or entirely, with an acid, so as to lighten the colour or to expose the white glass underneath. This is called *flashing* the colour.

In later times glass was painted *on the surface* with enamel colours, but nothing like the same glow and brilliance can be obtained in this way, for **Painted Glass.** in *stained* glass the light of the sky above and beyond the window can freely pass through and thus produce an effect of greater intensity and splendour. Let the children compare the effect of any good glass in their churches with that produced by pigments of the same colour on an opaque surface. The artist in stained glass does, however, use pigments to produce, for instance, certain lines in the features and shadows in the drapery. The glass is fired with these pigments on its surface, so that the new colouring matter is thoroughly incorporated with the glass.

The glazier-artist has thus at his disposal numbers of sheets of glass of differing colours. How can he use these? The early coloured glass windows were formed of pieces of different tints of glass arranged in patterns similarly to mosaic work. The fragments must be held together by binding strips of lead having little sunken channels on both sides to hold the glass in its place. The

**Different Ways  
of Using Stained  
Glass : Mosaics.**

\* Henry Holiday : *Stained Glass as an Art.*

lead does not, as the children might suppose, interfere with the pleasing effect of the mass of colour. On the contrary, the constantly recurring lead lines break up and combine again the rays of light coming through the little panes and produce a jewelled, shimmering effect. "We frequently see a thirteenth century window that produces a purple effect, and yet a closer inspection will reveal that there is only red and blue glass used in it, but so cunningly have they been intermingled as to produce a much warmer purple than any sheet of purple glass could render."\*

Then it was natural that some artists, instead of being content with a mere "variegation" of colour, should think of arranging the pieces of

**Geometrical Patterns.** glass in geometrical patterns. There are probably examples of these in the headlights or in the borders of some of the windows of the church. A still further device was to use foliage, which was conventionalised (explain this to children who are ignorant of design by means of drawings, e.g. of the vine—a frequent church-window design).

**Conventional Plant Forms.** In York Minster we find a humble little plant—the water avens, or herb bennet—occurring over and over again in the glass windows. Herb bennet is really "herba benedicta," the blessed herb—so called because it had wonderful healing properties, and was therefore a symbol of our Lord.

The children can see that the whole window could not be entirely filled with fragments of glass bound together

**Need of Leaden Supports.** by leaden strips, because in a gale of wind the pressure on some narrow portion of glass would be so great as to break it, and also, perhaps, shatter the whole window. Therefore, it was a necessity to divide up these compartments by

**Need of Horizontal Supports.** means of horizontal iron bars across the window, to which the leads were fastened.

The next stage is to make use of the window to tell a story, and in our following lesson we shall consider the church window as a picture.

\* C. H. Sherrill, *Stained Glass Tours in England*.

*Scholars' Note-book*

The church is beautified by stained-glass windows in order to give colour to the building, and to soften the light falling through the large window spaces.

The glass is stained by the addition of metallic substances while it is being fused. The stain is *in* the glass, not *on* it. Glass may also be painted, but better effects may be produced by staining. The pieces of stained glass are held in place by leaden strips, and the whole surface strengthened by horizontal iron bars, to which the leads are soldered.

Glass windows were first used in English churches in the seventh century. The best "old glass" was made in the thirteenth century.

*Additional Home or Class Work*

1. God has beautified the world by colour. In what various ways do we seek to beautify our church by colour? Illustrate from your own church.
2. Make a drawing of the framework of the most beautiful window in your own church.

## CHAPTER XXXI

### THE CHURCH WINDOWS (2)

WE have seen how the early glaziers tried to beautify the church windows by geometrical ornaments in plain leaded glass, or by mosaics of coloured glass. Then came the representation in glass of conventional ornaments derived from the plant world.

The Early English windows, long and narrow in form, showed several small sections, panels, or compartments, and the glaziers of the time realised that **Medallion Windows.** some at least of these might be used as

*pictures.* They were accustomed to see pictures and frescoes on the walls of the church, and it would be natural to make the window take its share in instructing through the eye the unlettered worshippers of those times. The artists would therefore place in a panel, at first, a single figure, and afterwards a subject in which several figures appeared. Thus we have *picture* windows. These pictures were at first small, confined to panels or to rounded spaces in the window, forming *medallions*. These pictures were on a very small scale. Therefore in the higher windows, as in the clerestory, single figures were preferred, of apostles, prophets, saints, &c.

But by the thirteenth century arose the custom of grouping windows together, so that instead of long, narrow lights, which seemed like isolated piercings in the bare wall, we had windows of a large size divided only by narrow stone uprights or mullions. Then

**Unity of Design** it became possible to make the whole window tell one story, the design extending **through Several Lights.** across several panels or "lights." In some subjects, such as the Nativity of our Lord, it is quite possible so to arrange the figures that the lines of



WINDOW WITH DESIGN CARRIED THROUGH SEVERAL LIGHTS—  
HAMBLETON, RUTLAND

masonry in the window do not interfere with the general effect. Illustrate from any window the church may contain. Let the children also notice if, either in the case of single figures or in the picture windows, the figure or scene is enclosed in something like an architectural niche. If there is a statue in the church **Window Subjects with Canopies and Pedestals in Glass.** or in the porch, the children will see how the sculptor protected his carved figures by a projecting canopy, and also gave them a pedestal or base of some kind to stand upon. The glazier took this idea from the sculptor, for, though in glass there was clearly no need for shelter or support, the pretended niche and base offered a means of occupying the whole length of the space within the border of the window, which, without some additional ornament, would often have been too long in proportion to the figure.\*

We have said that the windows are pictures, and this is in a sense true. But at this stage we may try to make the children see the necessary difference between a picture shown in a church window and a picture shown on canvas. The artist who produces the church window had to say to himself not only "How shall I express the things I have seen and imagined?" but, *in the first place*, "How shall I adorn this window so as to make it harmonise with the general architecture of the church, with the colouring of its walls, and with the colouring of other windows?" He cannot allow himself the freedom which can be claimed by the painter, who can take a piece of canvas apart from its surroundings and cover it as he pleases. This is the difference between Pictorial and Decorative Art. The filling of the church window belongs to Decorative Art: the designer must think not only of his picture but of its surroundings, and he must think what can suitably be done with *glass*.

**How a Stained Glass Window Differs from a Picture.**

"There are two respects in which a stained-glass window differs from a picture: First, in that it is a window;

\* Lewis Day: *Windows*.



A CANOPIED WINDOW—ALL SAINTS, YORK

second, in that it is glass. . . . The architectural frame of the window is there, arbitrarily fixed; whereas the painter chooses his frame to suit his picture. The designer of a window has not only to accept the window shape, but to respect both it and the architecture of the building. The scale of his work, the main lines of its composition, if not more, are practically determined for him by architectural considerations, just as the depth of colour in his scheme is determined by the position of his window and the amount of light he desires, or is allowed to shut out. Moreover, he has to accept the window, to acknowledge it as part of the building: to let you feel, whatever he does, that it is a window you see, and not something through the window or standing in it.” Again, he has to remember he is dealing with glass: his picture must give scope for the qualities of glass. “And what are these qualities? The qualities of glass are light and colour—a quality of light and a quality of colour to be obtained no other way than by the transmission of light through pot-metal glass.” \*

Let the children analyse the best stained-glass window in their church and see how both these conditions have been considered. (1) The scenes and figures are arranged so as to fit the window space. If the window is divided by mullions into sections, or “lights,” as they are called, let them notice how the artist has contrived to preserve the unity of his picture so that the upright mullions do not spoil it. Notice also how the horizontal iron bars running across have been so considered that they cut into the design as little as possible—*e.g.* the artist avoids the mistake of letting them make a cross section in the human face. The pliant lead strips are necessary to hold the pieces of glass together: notice how they sometimes make a good design in themselves, besides enriching the colour in the way we noted last week. (2) The light that streams through the glass gives an intensity of colour superior to that which comes from the opaque surface of a picture. See how the artist has therefore chosen to depict objects

\* Lewis Day: *Windows*.

which naturally have a strong clear colour, avoiding dark, heavy masses. If we can show them a reproduction of a picture by Rembrandt, for example, they will see that it could not be suitably represented in glass.

Where are the most impressive windows in the parish church? Probably the east window will attract most attention. If the children remember that the earlier European Christian churches terminated in a rounded apse they will see that it was an advantage that the

**The East  
Window.**

English people should prefer the square east end, which gave them space for a noble window at the back of the altar.

Indeed, the east window is often sufficiently noble and imposing to be the only reredos necessary for the altar. What is the subject of the east window? Probably some very important event in the life of our Lord—the Nativity, the Crucifixion, the Ascension, or a Christ in Majesty. This is fitting, because the east window, like the altar, at once meets the eye of those who enter the church, and should present some central thought of the Faith. Is there a west window? What is its subject? A favourite subject for a west window in mediæval times was the Doom or Last Judgment. In a large church the north and south transepts often contain important end windows, which, since they stand alone, may display a separate subject. But windows which form part of a range, as along an aisle, should harmonise with one another, not only in colour, but in the scale of the figures.

This brings us to the point that church windows are often given by wealthy members of the congregation. Many lamentable stained windows appear in our churches as memorials, or as gifts from living persons for the enrichment of the churches. In well-to-do neighbourhoods, therefore, it may be well to point out the attitude of mind which a donor should take up.

The children will be interested in the substance of the following passage from Lewis Day: “The **Donors of  
Windows.** donor was no doubt always, as to this day, an important person in connection with the putting up of a stained-glass window.

But in early days he was content to efface himself, or if he appeared on the scene at all it was in miniature, modestly presenting the little image of his gift in a lower corner of the window. In the fourteenth century he is still content with the space of a small panel bearing his effigy or his arms at the base of the window. Even in the fifteenth he is content to be represented by his patron saint. In the sixteenth he is very much in evidence. No scruple of modesty, no suspicion of unworthiness, restrains him from putting an appearance in the midst of the most serious and sacred scenes, very much, sometimes, to the confusion of the story. Eventually the donor, his wife, and perhaps his family, with their patron saints, who literally back them up in their obtrusiveness, claim, if they do not absorb, all our attention, and the sacred subject takes a back place. In the foreground of the scene of the Last Judgment which occupies the great west window at St. Gudule, Brussels, kneels the donor, with attendant angels, on a scale much larger than the rest of the world, competing, in fact, in importance with the figure of our Lord in Majesty above.”\*

We have come back to a more modest spirit to-day, but it still needs pointing out that a stained-glass window,

**Need of Care  
To-day.** like any other offering to the Church, should be erected as the inscription generally purports it to be erected, “to the glory of God.” If the inscription is sincere, the donor should be at pains to see that his design is not only beautiful in itself, but that it harmonises with other windows, and generally with the rest of the building in which God is glorified by the worship of men. And this means that the donor will not trust his own judgment, but will consult those who have special skill and knowledge, and can tell what will harmonise with the rest of the church.

It is, unfortunately, part of English history that old stained glass is so rare in our churches. The Puritans

\* Lewis Day : *Windows.*

made a practice of smashing stained glass because they regarded it as evidence of Popery. The common people were encouraged to shoot at the windows with cross-bows or to break them with stones, and bands of Roundheads would attack the church windows, reaching up with their long pikes and crashing through the glass, so that only the upper portions escaped. In Canterbury the personage appointed by the Commonwealth to take charge of the cathedral had to break a window to get into the building, for the townsfolk had barred the doors against him. Once in possession, he diligently set to work to break the glass, and boasted of his energy in not only using pikes, but in getting the city ladder, nearly sixty steps high, to "rattle down proud Becket's glassie bones." The citizens of York escaped a similar loss by the interference of Fairfax, the Roundhead leader, who, when he and his soldiers had captured the city, protected the beautiful old glass in the minster. The citizens voted him a tun of wine as a token of their gratitude.

The teacher is fortunate if the church contains some good stained glass. Happily we are no longer obliged to assume that stained glass, to be good, must necessarily be old, for many modern artists have taken up the work of designing church windows in a truly religious spirit.

Let the children consider once more the value of such windows. They make beautiful the religious home of the parish, which ought to be a very beautiful place. They satisfy the sense of colour, and in so doing they minister in some way to our emotion. This is, of course, an obscure psychological fact, but even children can realise that they make us *feel* in a better mood for worship than we could possibly feel if, for instance, the window-spaces were filled with the broad sheets of expensive but expressionless plate-glass which one sees in front of shops. Milton is right when he speaks of "storied windows, richly dight, casting a dim *religious* light." Finally, they present us with symbols and pictures, and

the young, the unlearned, and the weary who find it difficult to keep up attention through a service can at any rate look at them and gain some lesson of comfort or aspiration or uplifting hope.

#### *Scholars' Note-book*

A stained-glass window is not quite like a picture, because the artist has to place the scene within a space which has been allotted to him by the architect. He has to consider the framework of the window, its mullions, its ironwork, and its tracery. Also, his work has to be done not on opaque canvas, but on glass, through which the light streams so as to give a stronger, clearer colour than one can have in a picture.

#### *Additional Home or Class Work*

1. Describe the window or windows in your parish church which you think the most beautiful. Give reasons. Note how the artist has met the difficulty of the upright lines of masonry dividing his picture, and of filling his tracery.
2. Collect any references in English literature to stained-glass windows, especially in churches.

#### *Teachers' References*

Lewis Day: "Windows. A Book about Stained and Painted Glass."

C. H. Sherill: "Stained Glass Tours in England."

Henry Holiday: "Stained Glass as an Art."

## CHAPTER XXXII

## THE LIGHTS IN THE CHURCH

FROM the means of natural lighting by the windows we may pass to the artificial lighting of the church. Grown-up people take the lighting arrangements as a matter of course, but they have a more marked effect on children. The love of brightness is a primitive instinct strong in childhood and also in uncultivated people—a characteristic taken advantage of, as any one may note, by the owners of places of cheap entertainment, which are always profusely lighted. And it is partly because the

The Attraction  
of the Lighted  
Church.

lighted church gives a sensation of illuminated vastness that poor people who live in cheerless homes prefer to attend Even-

song rather than a morning service. The

lighted church is to them at once cheerful and restful. For children also, an evening service has great attraction. Unconsciously to themselves, they are drawn by the effect of the great spaces of the church flooded with light, except where a pillar or embrasure casts a shadow that enhances the splendour, as it seems to them, of the rest. It may, therefore, not be out of place to spend a little time on this question of artificial lighting and to compare our present conditions with those in times past.

Let the children notice how the church is lighted and how the lights are placed—*e.g.* not usually on standards rising from the floor, because this would obstruct the clear view of the nave, but generally by pendants of gas or electric lamps hung so as to be well clear of the pillars and other great architectural features which look best if illuminated from a distance.

The teachers will distinguish, at any rate in some churches, two kinds of lighting. There are first the lighting arrangements for *utility*, in order that people may see their way about the building, the faces of the clergy, and also be able to follow the prayers, Bible-reading, hymns, &c. There is also in many churches a *ceremonial* use of lighting, as seen in the candles on the altar and in the lamps in the sanctuary. The lights that we read of in the Old Testament in connection with the Temple services were of this character. We will take first the lighting for utility.

The children may in the first instance be led to reflect that the general lighting up of churches is necessarily quite a modern usage. Many churches are now lighted by electricity; and the rest, except in small country

**Lights for Utility and for Symbolism.** churches which still use lamps, can be illuminated by gas. But before the introduction of gas,

**The Dim Churches of the Middle Ages.** lamps and candles had to be depended upon, even for large town churches. The

children can realise how faint an illumination this would be compared with what we have to-day. If we go back to the Middle Ages there was even less lighting for ordinary purposes. When ordinary worshippers came to church, except, perhaps, for early Mass in the winter and for Evensong on the vigils of festivals, it was in the daytime. If it happened to be a dark day, such as we often have in this country, there was little need for lights to enable them to follow the prayers, responses, chants, or hymns, for they had no books and could not read. At early morning Mass the lights were very few and far between, and this is true with regard to the night offices, which in so many of our English churches were sung by monks. Lights would be placed at doorways or at the corner of cloisters to prevent the monks stumbling in the dark; there would be a glimmer of light from the candles before the high altar, and sometimes before other altars. There would be at least two candles burning in sockets before the lectern in the centre of the choir. But, except for these faint gleams, the

whole of the great church would be dark. It must be remembered that psalms and hymns and prayers were continually repeated in cycles, and would be sung from memory.

The lights placed at the doors were either lanterns or cressets or mortars. A cresset is a kind of cup of earthenware or metal filled with grease or oil, with a floating wick, and fastened to the top of a pole, so that it can be used as a portable lantern or torch. (Show a drawing.) A mortar was a similar cup hollowed in stone, standing out from a pillar. There might be two, three, or more holes in the stone. The word "cresset" came to be used for both these kinds of lamps, and the stone containing the hollow for the lamp was called a "cresset" stone. Thus we read that in the great church at Durham there was "in a corner of the same pillar a four-squared stone which had been finely wrought, in every square a large fine image, whereon did stand a four-squared stone above that, which had twelve cressets wrought in that stone filled with tallow, and every night one of them was lighted when the day was gone, and did burne to give light to the monkes at midnight when they came to matins."

On a great occasion, as when a Guild came to church in the evening to celebrate the vigil of the feast of its patron saint, there would be an extra illumination of the chapel belonging to the Guild, and also of the church itself, by means of lanterns and candles. There were special illuminations on the great festivals such as at Christmas, Candlemas, and Easter, when a few pounds of candles would be provided for what was then thought a festal lighting-up.\* On festivals there would be also the extra illumination afforded by torchlight processions. On ordinary occasions most parish churches had no lights, except those connected with the services and those which were kept burning from motives of devotion. But in some of the better

\* V. J. T. Micklethwaite : *Occasional Notes on Church Furniture.*

sort it was usual to hang a large lantern in the middle of the nave, and lights were put near doors.

The churches, however, were always illuminated by lights which were kept burning for symbolic purposes.

**The Ceremonial Lights.** Thus in all the larger and more wealthy churches a perpetual lamp burned before the high altar. This was called the sanctuary-lamp. It was slung by chains from the roof, and was often the only real lamp in the church. In some old parish churches—Grantham, for instance—there was a “vicar’s” room, reached by a staircase in the wall. In this room, which was the priest’s home, there is an unglazed opening in the stonework of the wall looking towards the sanctuary. It is supposed that this was to enable the priest to see that the sanctuary-lamp was burning.

Candles were burned on the high altar and on smaller altars in the various chapels. Lights were also burned before the rood, which, it will be remembered, was placed above the screen which divided the chancel from the nave. Indeed, the front of the rood-loft, or the rood-beam, was sometimes called the “candle-beam.” The candles were stuck on small spikes placed in pewter bowls and arranged in a row along the rood or beam. Besides this there was always a special light—sometimes a lamp, and at other times a great candle or taper—immediately in front of the rood, burning either perpetually or at stated times in the day. Thus, one testator left a sum of money to maintain a light “to burn before the rood from the second peal to matins until single Mass be done, and from the second peal to Evensong till Evensong be done for evermore.”\* Sometimes the light suspended before the rood consisted of a circle or crown of twelve to twenty candles—the origin of our modern chandelier.

**The Universal Symbolism of the Flame.** The Puritans, as the children will know, regarded these symbolic lights as connected with Popery, and their use is still objected to by some.

In spite of this, children and poets will always be attracted to the symbolism of the flame as

\* *English Church Furniture.* Cox & Harvey.

a type of life. The flame, beautiful and mysterious, heaven-pointing, is a fitting emblem of the subtle energising force within us that comes from God. It is specially a fitting emblem of the Light of the Christ, that lighteth every man coming into the world. This symbolism may be purged from our churches, but it remains in the whole of literature, especially in the highest literature used by Christians—the Bible.

It is true, however, that young people may be too much occupied with the merely æsthetic effect produced by the appeal to the senses. In churches, therefore, where symbolic lights are used, the teacher should see that the *meaning* is brought home to the children, so that the sensuous appeal is sublimed so as to bring about a deeper and fuller recognition of a spiritual truth. (Show a copy of Holman Hunt's "Light of the World," and examine the symbols it portrays, especially the lantern held in the hand of the Saviour.)

#### *Scholars' Note-book*

Our parish churches were not well lighted in the Middle Ages, except by a cresset lamp, or a lamp hollowed in stone at the doors, or by a lantern in the nave. This was not of so much importance in those days, as there were no printed service-books for the congregation.

The dimness of the church, however, was relieved by the lights used as symbols of the Divine life, on the altars, in the sanctuary, and before the rood.

#### *Additional Home or Class Work*

1. Make a list of references in the New Testament to our Lord as the Light.
2. Make a similar list of references to Christians as Light-bearers.
3. What references are there in the Old Testament to Lights as used in the Temple service?
4. Make a list of references to Lights from the Psalms.
5. Make a list of famous hymns in which the symbolism of Light is a leading thought.

## CHAPTER XXXIII

## THE WALLS OF THE CHURCH

IN our own days the children see along the walls of the church very little colour beyond that which is supplied by the jewelled lights of the windows. The spaces between the walls are mostly left bare, or at best doubtfully adorned by memorial tablets. The objection of the Puritans to pictures seems to have availed to keep them out of our churches to the present day, though, as it has often been remarked, it is a very curious distinction to tolerate transparent pictures in the windows and to

**Distrust of Pictures in Churches.** forbid paintings on the walls. Here and there pictures are hung in church, and sometimes the reredos consists of a painting, but as a rule children and the ignorant must go elsewhere for pictures to help them to understand their religion. However difficult it may be to select pictures with judgment, and so that they may harmonise with the general colouring of the church, one cannot but feel that something is lost by their absence.

If we go back to the earliest times, indeed, the children see that there were sound reasons for

**Reasons for this Distrust in Early Times.** *not having pictures in churches.* In the first place, the Early Christians were in most cases of Jewish birth. The children will recall the Second Commandment, which forbids the people of God to make for themselves the likeness of any thing that is in heaven or earth, lest they should "bow down to it and worship it." The Jewish Christians kept strictly to many precepts of their old law, and they would scarcely be likely to

disregard this prohibition. Again, those Christians who had been heathen and had been accustomed to do reverence to statues and pictures of the various general and local divinities of the Roman world needed to be protected from the danger of similar worship in their new faith.

But very soon we find that the natural instinct in man to represent what interests him, and what he loves, showed itself in his religion, and on the walls of the catacombs we find rude pictures and emblems drawn to cheer the eyes of the hunted worshippers. Our Lord as the Good Shepherd is a favourite subject, as also are three scenes from the Old Testament, Jonah cast up by the whale (typical of the Resurrection), Daniel in the lions' den, the three children in the furnace. The suspicion of idolatry which we have just mentioned kept alive for a long time, for at a council held at Elvira, in Spain, in the year 305, a law was passed declaring that "pictures ought not to be in churches, lest that which is worshipped and adored be painted on the walls." Yet the instinct of bringing art into the service of religion made its way irresistibly, and in less than a century we have a description of one particular church in Italy which seems to show that sacred representations were common. At first, however, there was such reverence felt for the central truths of our religion that symbols rather than pictures were used. Thus in the church we have mentioned our Lord was represented as a lamb standing on a mount, from which issued four streams—the four Gospels.

Gradually, however, real figures were used, and were thought to be helpful to the unlearned folk who came to church. Pope Gregory writes: "Painting is used in churches that they who are ignorant of letters may at least read on the walls by seeing what they cannot read in books." And again: "It is one thing to adore a picture, another to learn by the story of the picture what ought to be adored . . . we do not prostrate ourselves before it (the image of the Saviour)

**Pictures Recommended for Edification.**

as before the Godhead; but we worship Him Whom by the help of the image we call to mind as born, as suffering, or even sitting on His throne. And while the picture itself brings the Son of God to our memory, it either rejoices our mind by the suggestion of His Resurrection or consoles it by His Passion."

Thus it was that pictures came to our English churches. When Augustine and his monks met King

**Pictures in English Churches.** Ethelbert in the Isle of Thanet in 597, they came "bearing . . . an image of the Lord the Saviour painted on a board."

Bede tells us how in 648 Benedict Biscop "brought from Rome paintings . . . and placed them in his church at Wearmouth, so that all who entered the church, even those ignorant of letters, whithersoever they turned their eyes, might contemplate the ever-lovely countenance of Christ and of His saints, though in an image, or might more heedfully call to mind the grace of our Lord's incarnation."

These early pictures were in Italy more often wrought in mosaic. In our own country paintings were preferred. Some of these were removable, being painted on boards. Some were paintings in fresco—that is, the colours were mixed with water simply and applied to the fresh (*fresco*) plaster of the walls while wet.

**Frescoes on Church Walls.** Remains of this fresco-work found concealed under later layers of plaster, &c., show that the walls of even quite a small church would be covered with great figures 10 feet high. St. Christopher carrying the child Christ was a favourite subject for decoration, especially of the wall above the north door, while above the chancel arch would be a painting of the Doom or Judgment. Some of the details of the sufferings of the lost were so dreadful that perhaps their disappearance is not to be regretted. But we must remember that the rood hung just in advance, and the eyes were directed to the rood, the source of redemption. We now have the rood alone; at any rate, it is to be hoped for the children's sake that this conspicuous portion of the church wall is broken

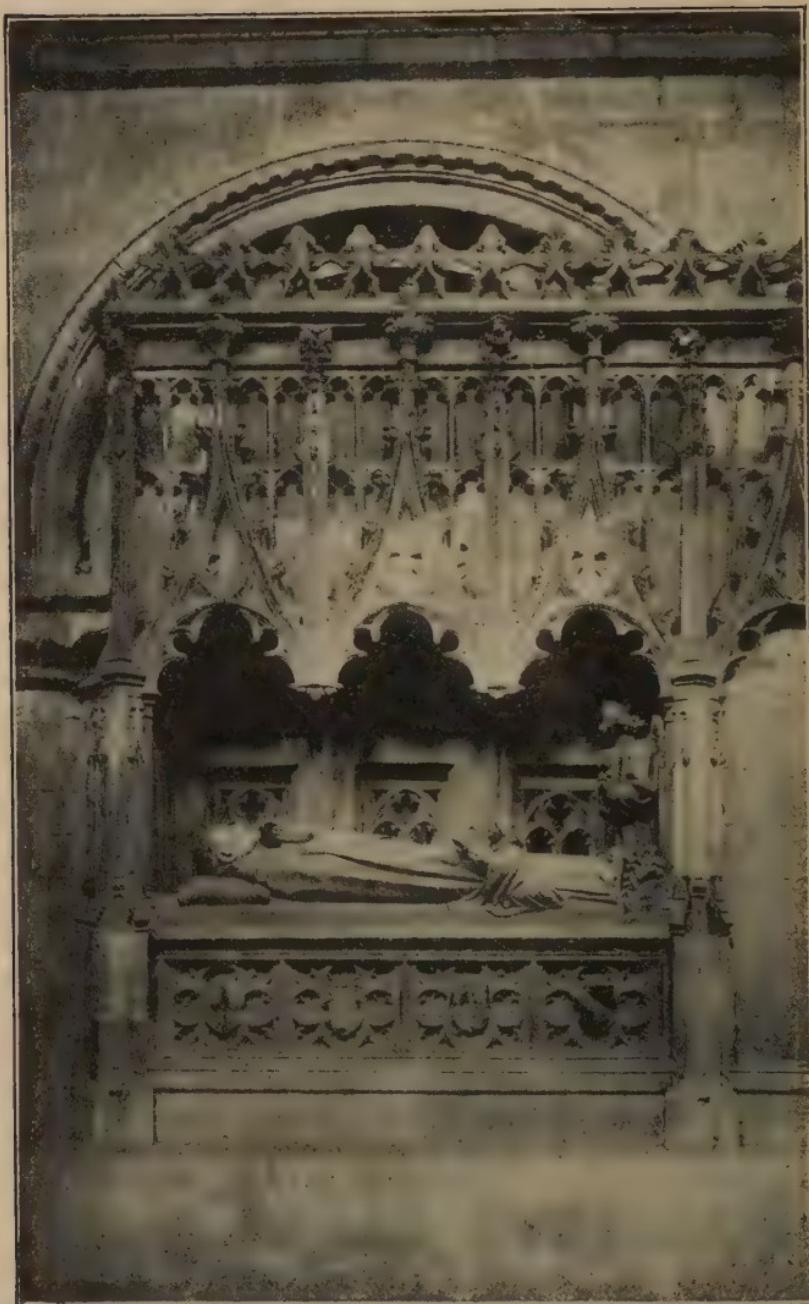
by something more directly significant of our religion than the Royal arms.

There is no doubt that pictures came to be used in a superstitious way; thus we hear of fragments in some churches being scraped off and carried away for healing purposes. It was not to be expected that pictures would be spared by the Reformers. Bishop Hooper, in 1551, directed the clergy in his diocese of Gloucester to "cause to be defaced all such images as yet do remain painted upon any of the walls of your churches, and that from henceforth there be no more such." So many were the abuses attached to pictures that, as we have said, the feeling against them has lasted to our own days. But the children ought to know how many of the most glorious pictures in the world were painted as altar-pieces or were designed in some other way for the adornment of churches.

The line of the church walls is also broken by tombs, by brasses, or by mural tablets. In our lesson on the church-

**Tombs in Churches.**      yard we saw that the right of burial *within* the church was originally only allowed to people who had lived a specially holy life.

These were at first in the porch. Gradually burials were made inside the church, for if the altar covered the bones of a saint, it was natural that men should wish to have their dust laid by dust which they thought holier than their own. As time went on, not only people of specially holy lives, but of distinction in the world that now is were admitted. Thus we may find the tombs of founders of the church or persons connected with his family, sometimes standing in a side chapel, sometimes in the chancel, often in the space under the arch that opens into the chancel aisle—sometimes even in the sanctuary itself. The effigy of the dead person may be seen above the tomb. Sometimes the whole family will be represented, the children tailing off according to their stature. If any of these tombs have any special beauty or historic interest the teacher will, of course, consider them in some detail, noting costume, armour, and heraldry. It will be specially interesting if

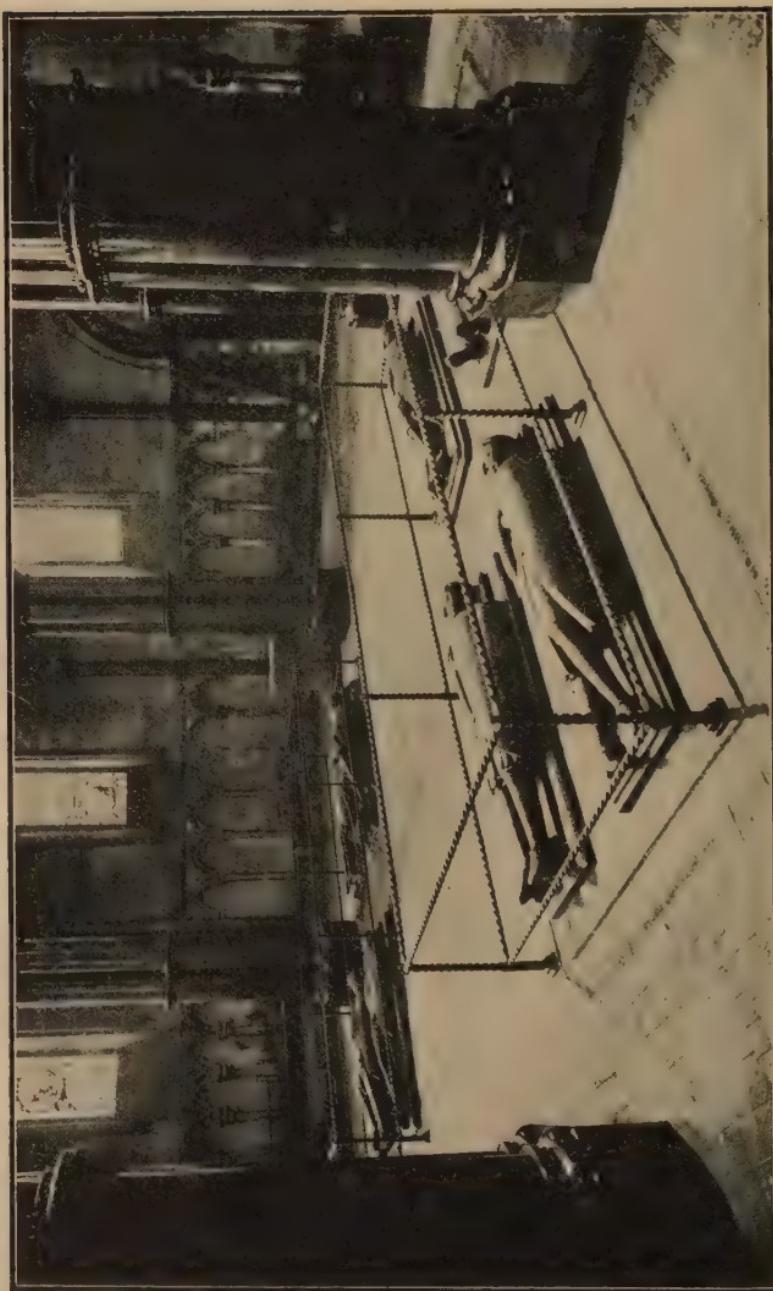


A FOUNDER'S TOMB  
TOMB OF RAHERE—ST. BARTHOLOMEW-THE-GREAT, SMITHFIELD.

some ancient worshipper in the parish church happened in his lifetime to have taken part in a Crusade. Tell the children what to look for in a Crusader's tomb in any church. His legs will be crossed: if they are crossed at the knee, he has been on *one* Crusade; if the feet are also crossed, he has taken part in two.

Perhaps a dead person is commemorated merely by a slab, a brass, or a mural tablet. A rubbing from an old brass, a translation of the inscription, and **Brasses and Mural Tablets.** an examination of any other forms incised upon it will be of advantage if the church should contain a good example. Mural tablets, unfortunately, can easily exhibit bad taste, alike in design and in inscription. The children may be led to see that the presence of *any* memorial to a dead person in the house of God is not legitimate if its main object seems to be merely to set forth the style and dignities of the deceased. A brief record of his life-work, a statement of his hope and faith, are quite in place, for they encourage other worshippers to follow his example.

In some old churches we see suits of armour suspended. In mediæval times it was the custom for the charger and armour of a deceased knight to be brought to take part in his funeral procession. When this **Armour in Churches.** was over, the armour would be hung up in the church. A "hatchment" or painting of the dead man's coat of arms is also frequently displayed. Flags won in battle would be brought as offerings to adorn the church, and in modern times regimental flags are displayed. There is another reason which helps to explain the presence of armour in our older churches. From the time of Edward I. every parish was bound to keep ready for use a certain quantity of armour and a certain number of men who could wear it in case of invasion. The armour had to be viewed twice a year by the constables and a report as to its condition made to the justices. Very often this armour was kept in the church itself, particularly in a parvise or room over the porch (*vide* p. 71). When the parish armour was carefully viewed throughout England at the time of the Spanish



TOMBS OF CRUSADEERS AND OTHER KNIGHTS—TEMPLE CHURCH,  
LONDON

Armada, it was found that much of this was stored in the churches.\* This is only one instance among many of the way in which the church was bound up with the "secular" interests of men in olden times.

### *Scholars' Note-book*

The use of pictures in the church was not encouraged by the Early Christians because of the fear of idolatry. Gradually, however, pictures came to be looked upon as lessons in religious history for those who could not read. At first symbols were used, and then representations of real persons and scenes. St. Augustine bore a picture of our Lord painted on a board when he came on his mission to England. Pictures were used in our churches during the Middle Ages, but at the Reformation they were abolished because of the superstitious use people made of them. We also find upon the walls of our churches tombs, mural tablets, memorial stone slabs, and brasses, armour, &c.

### *Additional Home or Class Work*

1. Describe any copy you have seen of any famous picture painted for a church—e.g. Leonardo da Vinci's "Last Supper."
2. What practice is alluded to in these passages from Shakespeare?

"His obscure burial—

No trophy, sword, nor hatchment o'er his bones,  
No noble rite, nor formal ostentation."

Laertes, in *Hamlet*.

"Is it Cade that I have slain, that monstrous traitor?

Sword, I will hallow thee for this thy deed,  
And hang thee o'er my tomb, when I am dead."

Iden, in *Henry VI.*

3. Let the children describe any specially interesting example of a tomb or memorial slab, brass, or tablet which their church may contain.

\* *Vide Dr. Cox : Article, "Armour in Churches," in Curious Church Customs.*

## CHAPTER XXXIV

## THE SYMBOLS IN THE CHURCH (1)

ONE of the characteristics of children of twelve and upwards is the fascination which is exercised over their minds by "symbols." The various secret societies which children form among themselves, the success of such organisations as the Boy Scout movement, **Children's Love of Symbols.** the keen interest in such things as school badges, are witnesses to their love of emblems of all kinds. Now, the church is a storehouse of emblems, and in the imaginary journey we have taken through the building some of these will constantly meet the eye. Though the symbols will often be best explained when they are first encountered, yet it may be profitable for the teacher to gather them together before the children and to review what they have already observed.

It may be well to begin by pointing out to thoughtful elder children that symbols satisfy a universal need. **Universal Need of Symbols.** Man has some feelings and experiences which are very real to him, but which he cannot express in all their fulness by any ordinary language. A man's love for his country, for instance, is a very complex thing, made up of all kinds of memories and associations. He cannot express these in any way satisfactory to himself. So he selects some one object which shall stand for what he wants to say and to think of. A symbol is literally a thing *cast forth*, as a sign of something else. His country's flag is not a mere piece of coloured bunting; it stands for his home, the scenery he saw in childhood, his family, his friends, his native tongue. People of all times and races have devised symbols to express their ideas and feelings

with regard to their family, to their country, and, above all, to the beings whom they worshipped. Recall such instances as the children may have heard of in other lessons; the Egyptian use of the winged serpent as a symbol of eternity, the Greek's thought of the sun as a symbol of light and healing, &c.

Show further that the thing which is "cast forth" as a sign of something greater than itself may be a *word*, or an *object*, or an *act*. Thus a creed is sometimes called a *symbolum*; it is a form of words cast forth as a means of making as clear as is possible to human intelligence the high mysteries of faith, which, after all, can never be fully expressed in human language. A symbol may be an *object*. The national flag, the familiar cross, anchor, and heart (faith, hope, and charity), are instances. And, finally, some *acts* are symbolic, as in our ordinary life the practice of hand-shaking; in desert life the sharing of salt with a stranger in sign of amity. The great services of Baptism and the Holy Communion consist of a series of symbolic acts.

Many elder children enjoy subtilising, and may like to distinguish between a symbol, an emblem, and an attribute. A symbol stands for some *abstract idea*; thus a palm is a symbol of martyrdom, a triangle is a symbol of the Trinity. An *emblem* stands for a *particular person*; thus a lily is an emblem of the Blessed Virgin, an eagle is an emblem of St. John. When a person is actually represented in conjunction with some particular object, as St. Andrew with his cross and St. Catherine with her wheel, the accompanying object is said to be an *attribute*. The distinction between symbol and emblem, however, is not usually very carefully observed.

When we come to look for examples we may recall in the first place that the main body of the church itself is often symbolic in shape, for the nave with its transepts forms a cross. Now, the cross is one of the oldest symbols in the world. It was the symbol of the Norse god Frey,

**The Symbolism  
of the Cross.**

of the Egyptian Osiris, and of the goddess Venus. The Druids hunted for an oak, two boughs of which made, with the trunk of the tree, the figure of a cross, and on it they cut the names of three of their gods. It is used as a totem or symbol by various Indian tribes. If we look at it we can see how it suggests man himself, for a man standing erect with outstretched arms makes the form of the ordinary Latin cross. And the cross is today, throughout all Christendom, the sign of the Son of Man, Who by its means experienced the sharpness of death, and thereby made Himself like unto His brethren. But since Christ overcame the sharpness of death and opened, through the cross, the gate of Immortality, the sign of suffering is now also the sign of triumph.

When the Emperor Constantine (A.D. 313-337) became Christian, the cross, hitherto a private and secret sign **First Official Use of the Cross.** among the faithful, became the official and public symbol of the State religion.

Tell the story of Constantine, who declared that when he was preparing for a battle he and his whole army had seen, just after midday, a luminous cross in the sky above the sun, inscribed with the words "In hoc signo vinces" ("In this sign thou shalt conquer"). We cannot think this a true story, for the war was not a righteous one, and moreover "That He who had foretold that they that used the sword should perish by the sword should consecrate war by making the cross on which He had redeemed mankind a charm to secure victory in battle is sufficiently incredible."\* But shortly after, the cross with the initial letters of Christ was set up over the palace and converted into the ensign (labarum) of the Roman legions.

Let the children look for other forms of crosses—the Greek and the St. Andrew's cross, the Tau cross,

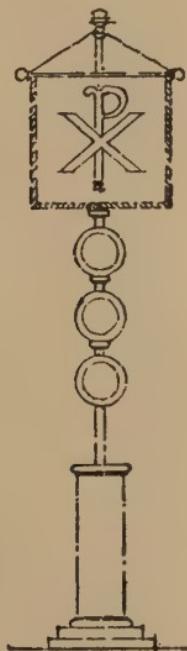
**The Cross in Baptism.** the Maltese cross, &c. The mere sign of the cross made in the air was believed

to have the power of dispelling evil spirits. Its use in baptism, of which the children may

\* Canon Foakes-Jackson : *History of the Christian Church.*

again be reminded, is a reminiscence of the time when the leaders of armies were allowed to brand their soldiers on the forehead in order that they might know them.

To return to the church itself, the children will like to hear of the symbolism, sometimes far-fetched, which the Early Christians and the builders of the great sanctuaries of the Middle Ages alike connected with their churches.



LABARUM

The Early Christians, as we have seen, thought of the church as a ship, of the Bishops and clergy as the captains and crew, and of themselves as passengers sheltered within it from the storms of the world. The men of the Middle Ages would think of the church as a great tree, its roots deep down in the crypt, its pillars and shafts rising like tall stems, the vaulting of its roof branching forth from them at the summit, the patterning and carven flowers on the

capitals and corbels and bosses being the blossoms of the great tree. Others liked to see in the three-fold division of the church into nave, chancel, and sanctuary, a symbol of the Trinity, which symbol they found repeated in the vertical line of the nave arcade, triforium, and clerestory. Others, again, liked to compare the pillars of the nave to the Apostles, and to think that the great double door of the church symbolised the two-fold nature of Christ. We still speak of the spire as pointing us to Heaven, or of the tower as a beacon to guide us to the House of God. Much of this symbolism is, of course, very far-fetched, but it shows the affectionate interest with which our forefathers looked upon their churches.

In a previous lesson we pointed out that in the very early ages the dread of idolatry, and also an instinct of reverence, forbade Christians to represent the actual figure of our Lord. They therefore used a symbol, such as the monogram of the name of Christ (a monogram is a figure consisting of several letters interwoven or written as one), or the cross and the Greek letters XP were combined, as in the sign of Constantine. Again, sometimes our Lord was represented by the Greek word *ixθvs*, a fish, or by the letters A and Ω, Alpha and Omega, the beginning and the end.

Children are often told that the familiar "I H S" which they so often see on lectern-hangings, on altar frontals, on chalices, &c., mean "Jesus Hominum Salvator," or even "I have suffered." The letters, however, are the Latin abbreviation of the Greek word **IHSOYS**--Jesus.

Another less abstract symbol was the Lamb. After the sixth century the Lamb was often shown bearing a cross and a banner with a cross on it, and a *nimbus*, or symbolic light, round its head. This form of the symbolic Lamb is called the *Agnus Dei*. Another natural and beautiful symbol of our Lord is the Vine, whose hidden good-

Symbols of  
Our Lord.

ness nourishes the branches that it supports. "I am the Vine, and ye are the branches."

The symbols of the Holy Trinity are a triangle, or three entwined circles, or a triangle with a circle, or a *fleur-de-lys*. These make some attempts at suggesting in a symbolic way that the mystery of unity in manifoldness which obviously cannot be represented to the eye.

**Symbols of the Holy Trinity.** The symbol of the Holy Ghost—the Dove, whose gentle flight suggests how the wisdom of God comes invisibly to our hearts—is frequently to be seen on the church font. But if we go farther, as some have done, and make the individual feathers in its wing represent the several graces of baptism, &c., we are in danger of treading over the narrow boundary which separates the sublime from the ridiculous—a danger of which the teacher ought to be specially aware when leading children through the regions of symbolism.

#### *Scholars' Note-book*

A symbol is a word, or act, or object, which is a sign cast forth as an attempt to express something of constant value and importance. Men have been driven to find symbols to express the objects of their love and reverence. Thus the national flag is a symbol of our country. In religion we use symbols to remind us of great truths that are out of sight; thus the cross is a sign of our Lord's suffering and triumph.

Here make a list of the symbols of the Holy Trinity, Our Saviour, the Holy Spirit, as found in the parish church.

#### *Additional Home or Class Work*

1. What is the difference between a symbol, an emblem, and an attribute? Give examples from your own church.
2. Write down as many cases as you can recall of seeing the cross used as a symbol.

## CHAPTER XXXV

## THE SYMBOLS IN THE CHURCH (2)

IF the children are led to cast their minds back to the earliest times of the Church, when there were no books to tell the story of Christ, they will see how the people of those times must have venerated, next to our Lord Himself, those Apostles who were the authors of the living tradition about Him. Then when the four Gospels were written they would be equally anxious to pay honour to those who gave such a precious possession to the Church. Thus from quite early times we find symbols used to express the Evangelists and the Apostles. The symbols of the Evangelists are often bewildering to children. The reference to the four beasts in Revela-

**Symbols of the Evangelists.**



SYMBOLS OF THE EVANGELISTS.

tion iv. 1, 6, 7, needs to be explained with tact. It is apparent that they did not originally symbolise the Evangelists (*cf.* Ezekiel, x. 14), but rather "intelligences" of a higher order than our own. To express their transcendental qualities, the seer speaks of them as having a number of wings and as having eyes before and behind, symbolising swiftness and

vision, and hence their independence of time and space. It may be well to remind the children that the animals—our “little brothers,” as St. Francis of Assisi called them—have their own characteristics, some of them touching and lovable. Our Lord is Himself, as we have seen, compared to a lamb, and He bade His disciples cultivate not only the gentleness of the dove, but also the wisdom of the serpent, which He treats more tenderly than it has often been treated in a symbolical way. So that it is easy to understand why St. Jerome (fifth century) encouraged artists to use, when picturing the Evangelists, the symbols of the “living creatures” who had so touched the imagination of men in the preceding centuries. St. Matthew is depicted as a winged *man*, because he opens his Gospel with an account of our Lord’s human genealogy, and perhaps also because he dwells particularly on the human nature of our Lord. St. Mark is symbolised by the lion, because he sets forth the dignity of Christ as the Messiah—the Lion of the tribe of Judah. The ox, the beast of sacrifice, is allotted to St. Luke, who dwells upon the *saving* work of Christ. The eagle, the heaven-soaring bird, represents St. John, who more than any of the other three writers shows us a Lord who is from Heaven and Divine. The Evangelists are also represented in early art as four streams, issuing from the Mount of Paradise, whereon Christ is standing—an allusion to the four streams which watered the Garden of Eden.

Children who are studying the lives of the Apostles delight to make a list and to draw the emblem of each

**Emblems of the Apostles.** Apostle after his name. This will help them to identify the saint in a church window or in the sculptures of the pulpit.

We append a list for the convenience of the teacher:—

St. Peter: Keys (St. Matt. xvi. 19) or a fish (*cf.* St. Matt. iv. 19) or a cross. The cross is a sign of the legend that St. Peter was crucified in Rome.

St. John: A cup and an eagle.

St. James the Great: A pilgrim’s staff, in allusion to his legendary journey to Spain.

St. Thomas: A builder's rule. He is said to have preached in the East and to have been the spiritual architect of the Church of Edessa.

St. James the Less: A club. The legend is that he was beaten with clubs and flung over the wall of the Temple.

St. Philip: A staff or crozier surmounted by a cross.

St. Matthew: A purse, in allusion to his profession as a taxgatherer.

St. Simon: A saw.

St. Jude: A halter or lance.

St. Bartholomew: A large knife.

St. Andrew: A cross, thus ×.

The last four are the instruments by which these Apostles are said to have suffered martyrdom.

St. Paul is represented with a sword. According to the legend, he was beheaded outside the walls of Rome.

It is very usual also to see each of the Apostles represented with a book; not that they used books, but that a book was to a later age a symbol of the Gospel which they preached.

Connected with the idea of symbolising abstract things by objects that appeal to the senses is the *sequence of colour* which is observed in many churches

**Symbolism of Colour Sequence.** throughout the Church's year. The early Christian artists allotted certain specified

colours to particular symbols, so that if we look at a page of an early missal or illuminated manuscript we find the colours scattered, as it were, upon it without much regard to the effect produced by their juxtaposition. Indeed, there were in early days strict and rigid rules about the use of colours by artists when representing sacred subjects and persons. These had to give way when artists claimed more independence in the methods of their art. But the use of certain colours has remained with us down to to-day, with some variation in different churches. White, the colour of pure light, and therefore a symbol of joy, purity, and life, is used during Easter and Christmas, and also on the feasts of the Circumcision and Epiphany. Red is the symbol of love, and is used at the feast of

Whitsuntide and on the feasts of martyrs. Violet, or purple, represents the union of love and pain in suffering, repentance, and humility. It is used on Septuagesima, Quinquagesima, Ash Wednesday, and also during Lent, Holy Week, and Advent, except when these seasons are broken by feast days. Black, the colour of humiliation and mourning, is used only on Good Friday. Green is used on ordinary Sundays and weekdays throughout the year. As the colour of the growing vegetation that clothes the earth, it is the symbol of the steadfast providence of God seen throughout our ordinary life.

We have already spoken of the symbolism of lights in the church. In connection with the symbolism of colour, it is natural to think of the use of flowers. Flowers, as being among the fairest of all things that the world can

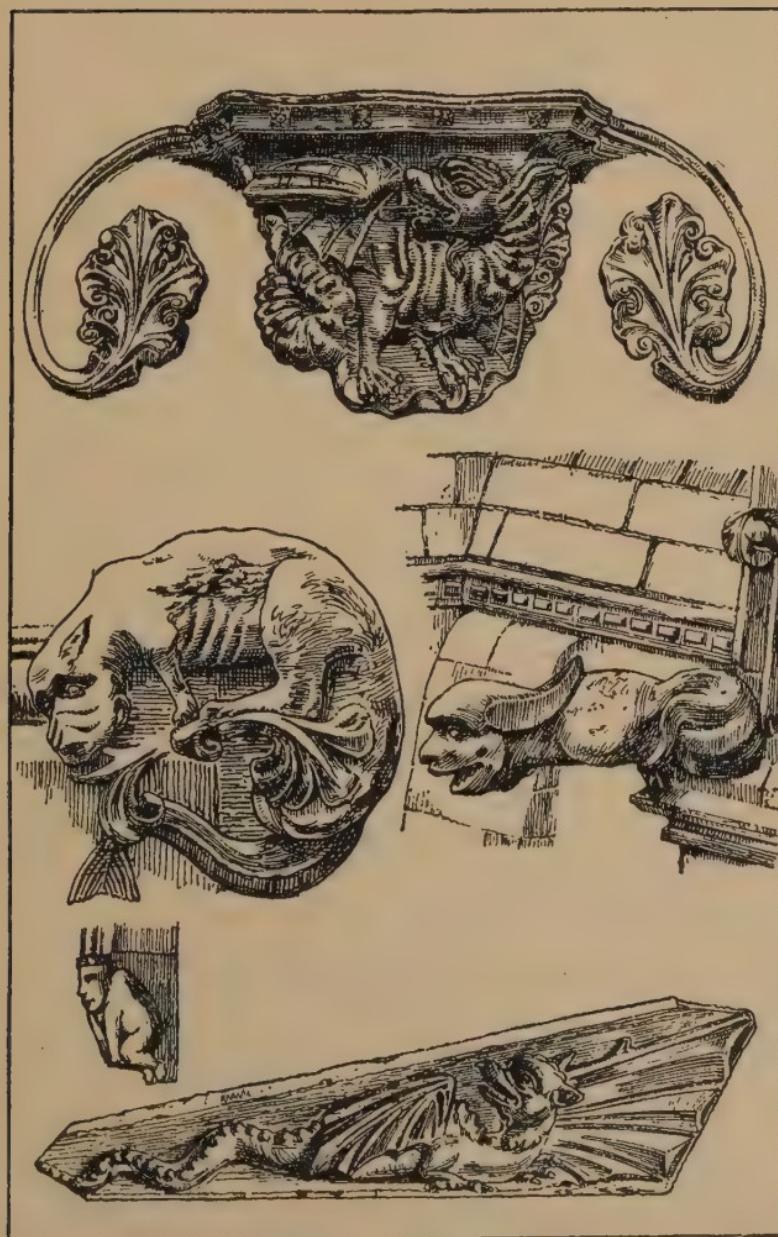
**The Symbolism  
of Flowers**  
show, have been given as offerings to the gods in all ages and in all religions, and they are fitly used as ornaments in the Christian Church. But they are not mere ornaments. A flower by its fragility is a symbol of man's brief life on the earth. Its beauty of blossom, uplifted from the darkness of unlovely earth, is a suggestion of man's spiritual nature, rooted indeed in the necessities of this life, but having in it something mysterious, unearthly, defying explanation. Again, the flower, quiescent in earth and rising to blossom in spring, is a type of the Resurrection. There accordingly has always been a strong instinct towards the use of flowers in the adornment of churches. Thus it was a custom in the Middle Ages to hang the Cross at Easter with garlands of roses, lavender, and sweet herbs. This instinct was perhaps seen at its strongest in our own Church after the Reformation, for when candles were forbidden, chalices and other plate confiscated, vestments destroyed, and the churches left cold and bare, the hearts of the people yearned for some expression of emotion; and whereas the churchwardens' accounts had formerly shown entries for tapers, pyxes, holy-water vessels, &c., we find instead entries for "bayes and flowers and roasemary to be put aboute the church." Let

the children notice what flowers are chosen for their own church at different seasons. This makes an opportunity, by the by, for giving hints as to the better understanding of what is meant by "church decoration." At harvest and other festivals there will often occur deplorable lapses of taste which could be prevented by a better understanding of the nature of symbolism as well as of the value of restraint in ornament.

We cannot leave the subject of symbolism without an allusion to the grotesques which are so often seen in church ornament—the grinning monsters, the half-animal, half-human faces, the fierce dragons which looked on the children and drew their wondering eyes when they first went to church. These occur within the church on corbels (a corbel is a kind of bracket supporting the spring of an arch), on capitals of pillars, on the bosses at the junction of the timbers of the roof, on bench-ends, and on the misericords in the choir stalls. Externally they may be seen on door-handles and brackets, and also on cornices, on the fronts of buttresses, but more particularly on gargoyle. A gargoyle (Latin, *gurgulio*—a water-spout; cf. gurgle) is a device for hiding the mouth of a water-spout. A true gargoyle consists of two portions, the lower one forming the channel and the upper one its cover. The opening through which the water could pour away is often formed by the mouth of the creature that forms the gargoyle.

When grotesque monsters occur on the outside of a church one is tempted, perhaps, to account for them by saying that they represent evil spirits driven forth from the sacred building. But when they occur in old churches, and are not merely imitations, the truth seems to be that these gorgons and griffins and winged dragons are relics of a legendary folk-lore belonging to a far older religion, and were supposed by their terrifying aspect to have the power of driving away any evil spirits who might wish to do harm to the church and to counteract any charms of witchcraft.

Another explanation may be that the early craftsmen who made these weird and forbidding creatures wished to



GROTESQUES

C. S.

†

heighten the effect of the gentler and holier emblems by a sense of contrast. In some sense the church is a representation of the world, and just as in the world we see signs of some mysterious evil forces at work, so its influence is reflected, though always in a subordinate fashion, in the architecture of the church.

Or the evil things may be sculptured among the fairest things in God's House with the intent to show that, malign and fierce as they are, they are yet destined to conform to the high purposes of God. The teacher may perhaps recall how, in "The Bible of Amiens," Ruskin comments on the significance of the cockatrice and the adder, symbols of the pride of infidelity and of death, as carven on a pedestal which supports a statue of Christ. ". . . Representing the most active evil principles of the earth as, in their utmost malignity, still pedestals of Christ, and even in their deadly life accomplishing His final will."

#### *Scholars' Note-book*

Sometimes the four Evangelists are represented as the four "living creatures" seen in a vision by the writer of the Book of the Revelation (Rev. iv. 6). Each of these living creatures denotes some spiritual quality.

The various seasons of the Church are often symbolised by the use of colours in altar frontals, &c (state the sequence followed in the parish church).

Flowers are used in church not only because their beauty makes them fitting ornaments for God's House, but also because they symbolise the spiritual life which man, though a child of earth, derives from God.

Grotesque shapes are sometimes used in old churches by way of contrast, and also to signify that God will one day subdue all forms of evil to His own good will.

#### *Additional Home or Class Work*

1. Make a list of the emblems of the Evangelists and Apostles, with reasons. Give drawings if you can.

2. Describe any curious corbel or gargoyle in your church. Quote any verse from the Bible which shows that all evil things shall be subjected to God.

## CHAPTER XXXVI

### THE VESTRY AND THE WORK DONE IN IT

THE vestry is always a mysterious arcanum to children, who vaguely know of it as a place from which the clergy emerge robed for service. We can take **The Vestry.** them behind the scenes, and let them realise what are the various uses of the vestry. In the first place, as its name denotes, it is a room for storing vestments and for robing or *vesting*. In large churches there will be a vestry for the clergy and another for the choir. A vestry in the sense of a robing-place was not known before the seventeenth century; the vestments to be used in the principal service—the Holy Communion—were laid on the altar, and the priest, standing before it, robed himself before the service began.

Sometimes the church is provided with a special room called the *sacristy*, in which are placed not only the vestments, but the vessels used at Holy Communion and any precious metal belonging to the church, the altar frontals and other hangings. The person in charge of these articles is called the *sacristan*.

In former times the gold and silver treasures of the church, the rich vestments and hangings used in the services, its relics, &c., were kept in special chests or cupboards in the church itself, called *aumbries*. “Aumbry” is derived from the Latin word *armarium*, a place for storing armour.

The children will also know that the vestry is a place to which, after a wedding or baptism, responsible persons are taken to sign their names in a register. If the church is rich enough to have two or more vestries, the registers are kept in the churchwardens’ vestry, for the church-

wardens, with the rector, are jointly responsible for these being properly kept.

Now, since it has been said that if the chronicles of England were lost our history could be reconstructed from the registers of our parish churches, **Origin of Parish Registers.** it will be well to explain the use of these registers more fully. Before the Reformation a few clergy kept records of important events that happened in the churches for their own interest, but they were not required to do so. Yet any one can see how great an advantage it would be to a church to possess such a record, and a roll, so to speak, of all the baptisms, marriages, and burials of the successive generations worshipping within its walls.

But this was not insisted upon until Henry VIII. appointed Thomas Cromwell as his Vicar-General. Now, Cromwell had been in the Low Countries, then under the government of Spain, and had observed the working of a system of registration adopted there. It was before the days of the census (now undertaken by the officers of the Government by house-to-house visitation every ten years), and before the days of compulsory registration of births, deaths, and marriages with which we are now familiar. But it can easily be seen how convenient it would be to a Sovereign and his Ministers to be able to find out how many people were born into his dominions in any year, how many of them died, and whether the number of his subjects were increasing or decreasing. Cromwell suggested that the King might, at no expense, secure a register of births and deaths and marriages by requiring every parson to keep such a register in his own parish.

This requirement seems to us innocent enough. But, unfortunately, not all the acts of Henry and of Cromwell **Early Opposition to Registers.** were equally free from offence to those people of England who cared for their religion. Accordingly rumours sprang up that a strange new device was to be put in motion, whereby the Sacraments were to be taxed for the profit of the King and his greedy courtiers. The Pilgrimage of

Grace, 1536, of which the children have heard in their history lessons, was caused by this grievance, among others, and Cromwell, as a result of the agitation that arose, withdrew his injunction until three years had passed. Then he gave orders that the parson should record every Sunday, in the presence of the churchwardens or one of them, all baptisms, marriages, and burials of the previous week, in a book provided for the purpose and kept in a locked coffer. There was no penalty—except a fine of 3s. 4d., to be applied to the repair of the church. In Edward VI.'s time Cromwell's injunction was repeated, except that the fine of 3s. 4d. was allotted to the "poore men's box." Elizabeth divided the fine between the poor and church repairs.

The register simply meant a new duty imposed on rectors and churchwardens. But many of the clergy saw

**National History  
in Parish  
Registers.** the interest of keeping a record, and would also put in details that served, as we have said, to form a chronicle of national history.

Thus a London rector, making an entry in 1554 that Alice Meleche, the daughter of John Meleche, was "Xyened" on a certain day, adds: "Being the daie that Kinge Phillip came from beyond the seas, and landed at Greenwich att five o'clock att night."

In 1588 people felt very differently towards King Philip of Spain, for the Armada was threatening the shores of England. A parish register in Durham tells how, on a certain day, 40,000 men were mustered "redy to serve hyr majesty when they should be called, whom God preserve long to rayne over us a mother in Israell."

Later on our registers have entries of the deaths of soldiers who perished in the civil wars. Children who know anything of the state of religion under the Commonwealth will appreciate the story of the register of a Northamptonshire church, signed between 1645 and 1650 by William Ponder, *rector*. This signature has in every case been crossed out by a successor, and the word "*intruder*" substituted.

Another register in Sussex contains an entry made on

November 4, 1688, telling how the Prince of Orange invaded England, and landed at Torbay, nigh to Dartmouth. By February 13 in the next year William and Mary were King and Queen of England, and the same register notes "a thanksgiving day for deliverance from papacy and arbitrary power."

Other instances might be given\* to show how the parish clergy of England, not content with being merely dry chroniclers of baptisms, weddings, and funerals, made entries of events which, affecting the country at large,

**The Parish  
Register a  
Witness to the  
Church as a  
Spiritual Home  
of Past  
Generations.**

might affect also the parish and its welfare. But the bare entries were also interesting. The registers of our parish churches show records of famous men who have worked and died for their country. Let the children know of any specially memorable names to be found in the parish register of their own church. It is no wonder that the parish registers are regarded as the most valuable property of the Church, more valuable than even its old plate and its rich vestments. The Church is a body that has had centuries of existence, and these registers are the witnesses to the parish church having been a spiritual home to all these bygone generations.

In these days, as the children know, the sponsors of baptized children, the contracting parties in marriage and their witnesses, can nearly always write, so that not the rector's or vicar's signature, but others also, are to be found in the registers, which are built up, so to speak, by the parishioners themselves. In towns burials now take place in cemeteries outside the walls, but in villages the parishioners sleep their last sleep in their own churchyards, and records are made of burials also.

What other work is done in the vestry besides the actual "vesting" of the clergy and choir and the filling up of parish registers? The children may know that it is used for other church business—making up accounts, consultations between rector and vicar and church-

\* See *The Parish Registers of England*. Antiquaries Series. Fisher Unwin.

wardens. They will have heard of the vestry meeting at which the churchwardens are elected. Tell them that in former times the vestry meeting was the assembly of all the parishioners, not only for church purposes but for the management of other matters in the parish now taken over by secular officials. Thus at one time the vestry had to raise the poor rate for the parish, and to decide how it should be spent.

*Scholars' Note-book*

The vestry of a parish church is used for the robing or "vesting" of the clergy and choir, for the safe keeping of church property, and for the transaction of business relating to the church.\* In the vestry are kept the parish registers. These were instituted by Thomas Cromwell in the reign of Henry VIII., and form a valuable record of the baptisms and marriages of bygone parishioners. In country churches, where churchyards are used for burials, records of burials are also found. Sometimes our parish registers refer to the events of our national history.

*Additional Home or Class Work*

1. Copy entries (dictated by the teacher) of distinguished people whose names occur in the register of your parish church.
2. Write an essay on "The Parish Register: the Story it Tells and the Thoughts it Suggests." (The teacher may with advantage read Crabbe's poem, "The Parish Register," and thus give the children some idea of how a parish clergyman in the eighteenth century treated the same subject.)

\* The teacher will vary this according to the accommodation in the particular church.

## CHAPTER XXXVII

## THE OFFICERS OF THE CHURCH (1)

THE teacher has now, with his class, surveyed the fabric of the church and its contents. In so doing he has inevitably found occasion to dwell upon the *services* of the Church. The study of the services and of the service-books of the Church is so important that a whole course of lessons may well be devoted to them. But in this present course we are dwelling upon the concrete side of Church Study: we are dealing with and giving some explanation of objects actually *seen*. It is natural, therefore, at this stage to pass from things to *persons*. This stately building, set apart in a special way from other buildings, has certain officers responsible for it and for the services held in it. The word "officers" may seem unfamiliar to the children in this connection, but it will give freshness to their ideas. Invite them to name the "officers" of the church—*i.e.*, the various persons who undertake special duties in connection with it.

Who is the chief officer in the church. The rector or "vicar." The difference of title is often puzzling to **The Chief Officer** children, and we must take them on a in the Church : journey back to far-distant times to explain **the Rector or** not only the meaning of the actual words, **Vicar.** but also the responsibilities of the "officer" in question.

We must once more imagine ourselves back in the times before the Conquest, when England was divided into a **Beginning of Resident Clergy in English Parishes.** number of little kingdoms. The Gospel was preached in each of these kingdoms by a Bishop and a group of clergy who lived with him in the chief town in the kingdom in a college or monastery. These would make circuits

throughout the country to preach, and then they would return to their headquarters. The Church was now only in a missionary stage; but in order that people might be thoroughly taught and encouraged to persevere in the Christian life it was necessary that they should have teachers of the new faith actually resident among them. By and by it became possible to leave individual priests to work among the people at fixed points. This was because, as the great landowners, or thanes, became converted, they were anxious to build churches for themselves, their servants, and the tenants on their estates. They would give a site for the church, and set their feudal dependants to build it. This is why we often find a church, especially in the country, quite near the house of the lord of the manor—within his park, perhaps. He would allow his neighbours to come and worship in his new church, and so rich and poor would meet together before God. In order to encourage wealthy men to give land and to build churches in this way, they were allowed to have the right of nominating some special priest to take charge of the church. [Elder children may have met the phrase, “perpetual advowson.” *Advowson* comes from the Latin *advocatio*. The patron or donor *advocated* the claims of the candidate he preferred.]

A tenth part (tithe) of the produce of the estate was set apart for the support of the church and the priest. The **The Rector** children will be interested to hear how **or Parson.** this tithe was for a very long period always collected in kind. Thus the tenth sheaf, the tenth part of a hive of honey, the tenth sheep, the tenth pig, &c., were set apart for the church. The clergyman appointed was called the *rector*, or the *ruler* of the area where he ministered, and in the discharge of his duty he was quite independent of the landowner who supported him and gave him his living; he was answerable for his care of the people only to his own Bishop. He was thus a very important person—the important person, indeed, in the district. This is why he came to be called *parson* (*persona*).

The children will remember that in early times there

were a large number of monasteries in England, and each monastery had a church of its own.

**Monasteries as Rectors.** Rich men who wished to found churches would very often, instead of personally arranging for the work, give lands and tithes to the monasteries, thinking that men devoted to religion would be the best people to do the work well. Thus it was that the monastery became the rector.

(Here it may be necessary to explain to the children the meaning of a corporate body. A corporation is a body of people who are regarded by the law as *one* person, capable of holding property of its own. Thus individual monks might die, but the whole body of monks would go on, with their abbot, or head, to represent them.)

Besides monasteries, colleges of clergy, called chapters, might also form corporations and act as rectors.

The new church might be at a distance from the monastery or chapter. In any case it was necessary for some priest to be appointed to carry on the services and take charge of the parish. This priest was a *vicarius*, or substitute—one placed instead of the rector, which was the whole body of monks. The vicar did not receive the tithes or other property of the parish himself; he was paid a certain sum out of those revenues by the "rector." But he was appointed for life, and had a certain income derived from the endowment belonging to the parish, though he did not receive it directly.

So we see that the *rector* of a parish is one who is entitled to receive all the revenues of the parish directly, and a *vicar* is one who receives a portion of those revenues.

The children will know that at the time of the dissolution of the monasteries in the reign of Henry VIII. the property of the monasteries was confiscated. They probably have not realised, however, that this confiscated property included something more than lands, money, "Lay Rectors." vestments, and plate. The King also took away the *right of appointing vicars* to parishes of which the monasteries were rectors. This "patronage," as it was called, was given sometimes to

bishoprics and sometimes to colleges in the universities, but also to private persons. So that nowadays the rectors of parishes which are served by vicars may be persons who are not clergymen at all (lay rectors). Sometimes these lay rectors have the right of appointing vicars to the parishes; and frequently the right of appointing clergy (whether rectors or vicars) is vested in private persons.

This might be a very bad thing for the Church were it not that all the clergy recommended to benefices must be licensed by the Bishop, and, once in office, are responsible to no one but the Bishop himself. If the patron of a benefice should afterwards change his feelings towards

**To whom the Vicar is Responsible.** the priest he has placed there, he is powerless to dislodge him. The parish priest is responsible for his acts to his Bishop alone.

It is worth while going into some detail with young people as to these matters, for our system of Church government is freely criticised by other bodies, and a brief historical survey will help to explain apparent anomalies.

Parish priests, especially those placed in charge of new parishes, are sometimes called by the somewhat ugly word "incumbent." But in Queen Victoria's reign an Act was passed allowing every incumbent who was not

**"Incumbent" and "Vicar."** a rector, and who was allowed to solemnise marriages and baptisms in his church, to be called a vicar, and the house he lives in may be described as a vicarage. So we see that the word "vicar" has a wider meaning than it used to have. But in the strict meaning of the word, a vicar means substitute for a rector.

**Benefices.** Parish priests who have rectories and vicarages to live in and a fixed sum allowed to them for their support are said to hold benefices or livings.

We may now discuss the word "curate." In their Prayer-books the children will find the word nearly always used in its old wide sense for one **Curates.** who has a cure or care (Latin, *cura*) of souls. Here it means all the parochial clergy.

But now it has come to be confined to clergymen who are unbenediced, *i.e.* who have not rectories or vicarages of their own, and who are employed to assist the incumbents in large parishes, or to take charge of parishes when the incumbents are for any reason absent for a length of time. Sometimes a curate has charge of a small church built within a large parish to relieve the parish church, and called a chapel of ease. The curate of a parish has his licence from the Bishop.

The children will know that all these officers of the Church, whatever they may be styled, are all alike in one respect—they have been ordained for their offices by the Bishop. This distinguishes them at once from other officers in our own church, such as churchwardens, vergers, and from the officers or pastors of Nonconformist churches. In our next lesson we shall see what an important fact this is in the history of our parish church and of the Church of England as a whole.

#### *Scholars' Note-book*

In early times, when England first became Christian, a wealthy landowner would often build a church on his lands and allot a portion of its produce (a tithe) to the upkeep of the church and the maintenance of a parish priest. This priest was the *rector ecclesiæ* (ruler of the church). He was the most influential person (Latin, *persona*) in the parish—hence our word *parson*.

A vicar was a priest who is a substitute (*vicarius*) for a rector. As time went on the great monasteries of England would often build churches and send vicars to serve them. The rector was not one priest, but the whole monastery. At the dissolution of the monasteries the right of appointing vicars to churches was given to other persons. Hence we often hear of lay-rectors.

The rectory or vicarage of a parish, with the money allotted for the support of the priest, is called a *benefice*. A curate in the Prayer-book means any priest who has the care (Latin, *cura*) of souls. It now means any clergyman who has not a benefice of his own, but who assists in the work of a large parish, where his salary is paid by the incumbent.

## CHAPTER XXXVIII

## THE OFFICERS OF THE CHURCH (2)

IN our last lesson we considered the principal officers of our parish church, chiefly with regard to the kind of provision made for their worldly needs by the customs of the Church. Thus we accounted for the titles of rectors, vicars, incumbents, and curates.

But the class will be able to tell that in one respect they are all alike—they are what are called “clerks in Holy Orders.” Let the children state what this means. They will probably know that all the “clergy” in their church have been *ordained*, as it is called, by the Bishop. “*Ordained*” means “placed in an Order.” We should now lead the children to consider the Bishop as also an officer of their church—an officer whom, indeed, they seldom see except for an occasional sermon or for a Confirmation. Explain briefly that he has many other parish churches under his care, but reserve consideration of the work of a diocese, as distinct from that of a parish, to some other occasion. Our present concern is to show the significance of “Holy Orders” in the Church. By reference to the Offices for the Ordering of Priests and Deacons respectively, lead the class to see that the great distinction of a Bishop among **A Higher Officer** other clergy is that he alone has the —the Bishop— power of ordaining, or setting apart, new **his Work.** clergy to carry on the work of the Church of Christ throughout the generations. Let the class look at the Form for the Consecration of a Bishop (which is the same as that for Archbishops, as to whom something may be said later). The new Bishop is consecrated by at least three Bishops, of whom one is generally the

Archbishop, and required to take a vow of faithfulness in "Ordaining, sending, or laying hands on others." On his choice of right men the future work of the Church depends. Bring out that in virtue of this vow a Bishop consecrated or ordained \* the parish priest and his assistants. Let the class turn to the Office for the Ordering of Priests, and by means of questions summarise the following points:—

1. The candidates are presented to the Bishop. They can receive Orders from him alone. Compare Article

**Ordaining Priests.**      XXIII. The Bishops are the only "men who have authority given unto them in the congregation to call and send ministers into the Lord's vineyard."

2. They are presented by the Archdeacon, an officer who assists the Bishop by overlooking part of his diocese. He undertakes that the candidates presented to him are properly instructed and that they are of such character as priests should bear.

3. The candidates make a solemn answer to a solemn question: "Do you think in your heart that you be truly called?" They also make vows of faithfulness in discharge of their duty, concluding with a vow of obedience to the Bishop "unto whom is committed the charge and government over you."

4. "The Bishop, with the priests present, shall *lay their hands* severally upon the head of every one that receiveth the Order of Priesthood." At the same time the Bishop says: "Receive the Holy Ghost for the office and work of a priest in the Church of God now committed unto thee by the imposition of our hands," &c.

5. Finally, each new priest is given "authority to preach the Word of God and to minister the Holy Sacraments in the congregation."

Let the children look through the Office for the **Ordaining Deacons.**      Ordering of Deacons to see how his work is defined by the Bishop. Let them notice also that the Bishop only, and not the attendant

\* Both words signify the same act, but by usage the term "consecration" is reserved for a Bishop or an Archbishop.

priests, lays his hands on the candidate. And they should discover, too, from the Office, that the authority given to a deacon does not include the administration of the Holy Communion, though he may baptize in the absence of the priest. Bring out in this way that the lowest rank in Holy Orders is that of a deacon, the next is that of a priest. A deacon must be twenty-three years of age before he is ordained, a priest must be twenty-four. A year must, as a rule, pass before a deacon can be ordained as priest.

The duties of a deacon and of a priest will be fairly well understood. It will now be profitable to give the class some further knowledge of the duties of a Bishop, remembering always that his great work is to provide for a sufficient number of clergy by ordaining priests and deacons. The word "Bishop" literally means "overseer." A certain part of this country is put under each Bishop. It is his great spiritual household, which he has to overlook. He visits every part of his diocese as often as possible. He provides for the maintenance of Divine service during the temporary or long-continued absence of an incumbent, or during a vacancy. Many English Bishops are members of the House of Lords, and have to assist in making laws which they think will set forward the cause of God and righteousness and to oppose those whose tendency will, as they think, be mischievous. They also consecrate churches and burial-grounds. But their chief duty, next to ordaining clergy, is to confirm all those baptized persons in their diocese who desire to be admitted into the full privileges of Christians. Illustrate all this, if possible, by reference to the recent doings of the Bishop in whose diocese the church is situated. Leave the class with a clear idea of the three *orders* or ranks in the Church. Before the Reformation there were five lower orders—reader, doorkeeper, &c.—but these were always regarded as on a different level.\*

Having brought out the idea of the threefold order,

\* The work of deaconesses, lay readers, &c., will be dealt with in a succeeding lesson.

the teacher must now lead the class to realise its backward continuity to the time of the Apostles. In some old churches are preserved lists of the vicars who have officiated even as far back as the thirteenth century. Bring out that in every case, before the present vicar or rector there was some priest responsible for the church, or for the mother church to which the parish then belonged. Each of these priests was ordained by the Bishop in whose diocese the parish lay, or else by some other Bishop. This takes us back to the missionary days of the Church in England. At the time when the faith was first preached, each of the little kingdoms into which England was then divided formed a diocese, with the exception of Kent, where Rochester was soon added to Canterbury. The Bishops, who then taught and preached, and ordained priests and deacons, had themselves been consecrated by others who had lived through the few centuries between the sixth century and our Lord's death. And this brings us back to the Apostles themselves, who laid their hands on those who were to carry on their work. Moreover, St.

**The Apostolic Succession.** Clement of Rome, who lived in the second century, tells us that the Apostles "gave a further injunction, that if they should fall asleep other approved men should succeed to their ministration." The eleven Apostles, as we know, had been chosen by Christ, but the word "Apostles"—used in the New Testament in a very wide sense—must not be narrowed in meaning for the children so as to exclude such a case as that of St. Paul, who always asserted that he had his commission from Christ himself. It is enough to show that the succession of ordained Christian ministers goes back to those who had been consecrated by our Lord himself, or who had received a special summons at the time of the descent of the Holy Spirit (*cf.* the case of Barnabas). We see, therefore, that our Church possesses a ministry appointed in a definite way. We say that we have a priesthood in the Apostolic succession.

We may now let the children see what traces of our threefold Holy Orders are to be found in the New Testament. Let them turn to the story of the appointment of the seven deacons (Acts v.). A *deacon* is literally *one who serves*. These deacons were, indeed, ordained

**The Three  
Orders in the  
New Testament.**

for very much the kind of work which is now allotted to deacons at their ordination as *part* of their duties (*vide Prayer-book*). But it seems clear from the great examples of Philip and Stephen that they soon found it necessary not only to serve the poor, but to teach and preach. Our present order of deacons does not correspond exactly to those appointed to serve tables in Jerusalem, but, by the Providence of God, altered conditions caused a difference in function, while the name remained.

The office of *priest* is found in the New Testament as that of *elder*. The Greek word for "elder" is *presbyter*, of which *priest* is a contraction. We continually read of the *elders* of the Church. In newly founded Churches the elders were appointed by "laying on of hands." We read, for instance, of Paul and Barnabas doing this in the Churches of Asia Minor.

In the New Testament the titles "Bishop" and "presbyter" are often applied to the same persons. We have seen that the word "Bishop" means an *overseer*, and the elders acted as overseers. A little later, when the Church was better established, one from among the elders or presbyters was set apart to fulfil certain important duties in the governance of the Church. This person became *the overseer* or Bishop. Or the *Bishop* might be simply the head of the college of presbyters or elders in any place. Thus, by the Providence of God, there grew up a distinction of rank, rendered necessary by the growing wants of the Church. By the beginning of the second century it had been found better, as Christianity spread into the villages, to place a whole district under the oversight of a Bishop, while the presbyters (priests) continued to rule in the towns.

N.B.—On this difficult subject the teacher may con-

sult Hort's "Christian Ecclesia," Sanday's "Conception of Priesthood," Gwatkin's "History of the Early Church," vol. i., and Gore's "Orders and Unity."

#### *Scholars' Note-book*

There is a threefold order in the ministry of our Church: Bishops, priests, and deacons. In the case of each the candidate is appointed to his order by the laying on of hands, with a prayer for the gift of the Holy Ghost. All Bishops, priests, and deacons serving in our own Church in the present day have been appointed by Bishops who form a long succession stretching back to the time of the Apostles, who were called to their work by the Lord Himself. Our ministers are, therefore, not appointed by chance, but in a definite order, which is called the "Apostolic succession."

#### *Additional Home or Class Work*

1. Note what a deacon does not do in church as compared with what is done by a priest.
2. What is the meaning of Bishop, priest, and deacon?
3. Find out passages in the New Testament to show what work was done: (a) by deacons, (b) by elders (presbyters) or Bishops, in the Christian Churches founded by the Apostles.

## CHAPTER XXXIX

## THE OFFICERS OF THE CHURCH (3)

THE thought of the officers *regularly* seen in the parish church—the priests and deacons—in comparison with the superior officer *occasionally* seen—the Bishop—forms the starting-point of a conception of the relation of the parish church to that great organisation which the children know vaguely as the Church of England. The teacher knows that the various offices in the Church as a whole follow from its division into territorial areas. He may develop this conception for the children somewhat in the following way:

We know that our rector (or vicar) is responsible for the services carried on in our church. This church is the spiritual home of all the inhabitants of a district round the church called the *parish*. The word “*parish*” (Greek *paroikia*) literally means a dwelling. We now use it to mean a number of dwellings near one another and near the great *dwelling* (*oikos*) of God—that is, the church. Show a map of the parish, noting its boundaries. Outside this boundary line—say on the north—we should be

**Areas of the  
Church : the  
Parish**

in the parish of St. —, which has its own church and its own clergy. On the south side we touch the parish of St. —.

On the west, &c. If we walked through these adjoining parishes we should find ourself in other parishes still, and so on. Help the children in this way to think of the whole country as divided out into irregularly shaped patches something like the parts of a picture puzzle. Each of these patches represents a parish, and each parish has its church and its ministering clergy. Ask if any of the children have been on a long

railway journey. Did they not notice from the carriage windows, all along the way, the spires or towers of churches rising amid the roofs of towns and villages and hamlets? We must think of our native country, therefore, as divided into a very large number of *parishes*.

Gather up what has been said about the work of a Bishop and the meaning of the title—an overseer. The

**The Diocese.**      Bishop has to overlook a certain number of parishes in a certain part of England.

This district is called his diocese. A diocese is a spiritual household (connected with the Greek *oikos*—a house. The first part of the word is a contraction of *dia*, and here denotes completeness). Show a map of England with the dioceses marked upon it. The Bishop is a Father in God to all the Christian people who live in his diocese.

Which was made first, the diocese or the parish? Again carry the children's minds back to the missionary

**Which came first: Diocese or Parish?**      stage of the Church in England. Each little kingdom as it was won over to the new faith became a diocese in itself, and the Bishop and clergy lived together in

the capital. Gradually churches were built here and there in the diocese, where from time to time baptisms were administered by the Bishop and where services were held, the converts making long journeys—journeys which in those days were difficult as well as long—in order to be present. Then, as the wealthier men who owned land became converted, the Kings and the Bishops encouraged them to build churches for themselves and their neighbours, and priests were appointed to conduct services and to administer the Sacraments regularly. In this way every district might be sure of a spiritual home. These subdivisions of the diocese were called "parishes." The establishment of separate parishes was fully carried out by the end of the eighth century.

Many of these parishes were still so very large that it was impossible, especially in those days of bad roads,

**New Parishes.**      to attend church very often. Perhaps "chapels of ease" would be built, where a priest would ride at certain times to conduct a

service in those out-of-the-way regions. But as time went on daughter parishes, each with its own parish church, would be carved out of the larger parishes. This process goes on constantly in our own time in the suburbs of our great towns, where the population tends to thicken year by year, so that the original parish church, which perhaps stands in the midst of what was once a country village, is far too small for the wants of the people. (Trace again in this connection the history of the parish church in which the children worship.) Therefore the diocese would gradually contain more and more parishes.

The children will like to know something of the history of their own diocese. The early dioceses, like the kingdoms to which they belonged, were constantly changing. Thus we no longer have a Bishop of Lindisfarne or of Dunwich. But by the Norman Conquest there were twenty-one dioceses in England and Wales, and Ely was added in 1109. These old dioceses were, in the South

**English Dioceses.** and Midlands (including Wales), St. Asaph, Bangor, Bath and Wells, Canterbury, Chichester, St. Davids, Ely, Exeter, Hereford, Llandaff, Lichfield, Lincoln, London, Norwich, Rochester, Salisbury, Winchester, Worcester. In the North there were Carlisle, Durham, Sodor and Man, York. When Henry VIII. destroyed the monasteries he had the grace to create, out of part of the spoil, five new bishoprics—Bristol, Chester, Gloucester, Oxford, and Peterborough. Gloucester and Bristol, which were for many years united into one diocese, are now again separate, and an old diocese—Ripon—which had ceased to have a Bishop for many centuries, was refounded. Also in modern times it has been thought wise to create new bishoprics in parts of the country where the population has grown so much as to make it impossible for the Bishop of the original diocese to overlook them satisfactorily. Thus we have the new bishoprics of Manchester, St. Albans, Truro, Liverpool, Newcastle, Southwell, Wakefield, Birmingham, and Southwark. We have therefore thirty-seven dioceses altogether. The children will know that in each of the

towns which gives its name to the diocese a great church is set apart which is called a cathedral church, because it contains the *cathedra* (or chair) of the Bishop. The government of the cathedral church itself and the differences which mark it off from an ordinary parish church will perhaps best be reserved for a separate lesson, our present concern being to focus attention upon the relation of the parish church and its officers to the larger unit, the diocese and its officers.

In many districts the parish church may come under the influence of a *suffragan* Bishop, and the children will be confused by the difference of title. Explain that 'suffragan' means one who supports or assists. A statute of Henry VIII. allowed Bishops who needed help in their dioceses to have a helper consecrated by their Archbishop. The Suffragan Bishop takes his title from a town of note in the diocese where his work lies. Thus there is in the diocese of Canterbury a Suffragan Bishop of Dover; in the diocese of Winchester a Suffragan Bishop of Guildford and of Southampton, &c. (Give local examples.) Sometimes the teacher will be able to point to instances of the Bishop being assisted likewise by colonial Bishops who have come home for change of climate. These are sometimes called assistant Bishops.

The Bishop is also assisted in "working" his diocese by officers called *archdeacons*. The duty of an archdeacon is to be the *oculus episcopi*—the eye of the Bishop; to inspect the portion of the diocese which is under his charge and to report to the Bishop anything which requires correction. The diocese must therefore be thought of as divided into a number of archdeaconries, each with its own officer. The parish church is situated within one of these. The dioceses are also divided into rural deaneries, so that another occasional officer of the Church is the *rural dean*, whose title is a little incongruous in some thickly populated areas. A rural dean has charge of a smaller portion of a diocese than an archdeacon. He is generally appointed by the Bishop, but

**Other Officers of  
the Diocese:**  
**Suffragan  
Bishops,  
Archdeacons,  
Rural Deans.**

sometimes the clergy of a diocese are allowed by the Bishop to elect their own rural deans. Rural deans call meetings of the clergy from time to time to discuss church matters within the deanery. Children who have followed this course of lessons will be interested to know that the rural dean has to report to the archdeacon, who reports to the Bishop, on the condition of church, chancel, churchyard, books, vessels, ornaments, parish registers, and so forth.

Finally, the children must reckon among the officers of the Church the highest officer of all—the Archbishop.

**The Two Provinces and the Archbishops.** The office of Archbishop takes us back again once more to the earliest days of the establishment of an organised church in England—to the days of St. Augustine.

After sending Augustine to England in 597, Gregory drew up for him a scheme whereby England on its conversion was to be divided into two provinces, each having a chief or Archbishop. These Bishops, like others, were to hold ordinary dioceses, and the two head towns chosen were London and York, these being the ancient capitals of Britain. But London, which was converted by Sibert, King of the East Saxons, a nephew of Ethelbert, King of Kent, fell away into paganism again after his death and remained heathen for half a century, while Canterbury, the earliest southern city converted to Christianity, never fell away. The seat of the southern archbishopric therefore came to be Canterbury. The Bishop of the *diocese* of Canterbury is also Archbishop of the *province* of Canterbury, and has the title of Primate of All England. The Bishop of the *diocese* of York is also the Archbishop of the *province* of York, and is called Primate of England (Primate—Latin, *primus* = first.) The province of York contains ten dioceses—Carlisle, Chester, Durham, Liverpool, Sodor and Man, Manchester, Newcastle, Ripon, Wakefield, York. The others belong to Canterbury. The Archbishop of Canterbury is also often voluntarily consulted by many dioceses in English colonies and dependencies beyond the seas, as, for example, when a bishopric

there is vacant. The Archbishops have important work to do in representing the Church as *the Established Church* of the nation in great discussions in Parliament and elsewhere, and on important occasions such as a Royal Coronation or public thanksgiving.

Finally, since expressions are sometimes heard which might tend to obscure the fact, it is of importance to make the children realise that "the Church" consists not only of its body of officers, but of all baptised persons throughout the world down to the last christened child.\*

#### *Scholars' Note-book*

Our church is situated in the parish of —, which forms part of the diocese of —. This diocese is included in the province of —.

England is mapped out into a large number of parishes, which are grouped within thirty-seven dioceses. A diocese is a great spiritual household of which the Bishop is overseer and "Father in God."

Each diocese is divided into archdeaconries and rural deaneries, with officers over them who report to the Bishop anything of importance. Suffragan and Assistant Bishops may also help in that part of a diocesan Bishop's work which can only be done by Bishops.

When England became Christian the country was divided into two provinces—at first London and York, and afterwards Canterbury and York. These were placed under Archbishops, each of whom was head of his province as well as Bishop of his own diocese.

\* *Note to the Teacher.*—Concise information about the organisation of the Church will be found in Chancellor P. W. Smith's *Church Handbook* (Wells Gardner, Darton & Co., 2s. 6d.). Historical information on the formation of the older bishoprics will be found in Haddan and Stubbs' *Councils and Ecclesiastical Documents*, vol. iii.

*Additional Home or Class Work*

1. Construct a table or list showing the officers of the Church, beginning with the Archbishop of your province, and placing them in their proper order.
2. Construct a table showing how the Church is made up (1) of the officers of the Church, (2) of all the baptized.
3. What specially famous men have been (a) Archbishops of your province, (b) Bishops of your diocese. Tell what you know about them.

## CHAPTER XL

## WARDENS AND OTHER OFFICERS OF THE CHURCH

THE children will know that there are certain persons having positions of authority or responsibility in connection with the parish church who are *not* in Holy Orders. Some of these officers are connected with the building itself, and some with the spiritual work done in the parish. The first to be mentioned are the churchwardens **Churchwardens.** (warden=guardian). We first hear of churchwardens in the fourteenth century, because it was at that time that the duty of repairing the nave and furnishing the utensils for Divine service was finally settled on the parishioners. These officers were appointed in the different parishes by their fellow-parishioners to represent them in the duties of repairing the church and guarding the ornaments, goods, and money of the church. They were also called quest-men, because it was their business to satisfy the inquiries of the Bishop or Archdeacon when *quest* (search, or visitation) was made as to the state of the church (*vide* lesson XXXVIII.). The churchwardens became such useful officers that when in the reign of Queen Elizabeth the Government felt that something must be done to help the poor of the country the churchwardens of each church were made responsible for the poor of their parish. The children will know that at the present time Guardians of the poor are specially elected for this purpose.

The churchwardens have the duty of providing seats for the parishioners. In some churches, as we have seen, this is done by letting the pews; the pew rents

provide the churchwardens with the means of carrying out repairs, &c. More often now the money is collected from those who are willing to pay. Let the children look at the rubric in the Prayer-book which states that the principal collection of the day—*i.e.* that made while the offertory sentences are being read in the Service of Holy Communion—is to be at the disposal of the minister and churchwardens. The churchwardens themselves generally take part in this collection. The minister decides what is to be done with collections made at any other time.

Explain to the children that churchwardens are chosen in every parish yearly in Easter week. In all *new* parishes the law has settled that the number of churchwardens shall be two, and that one shall be appointed by the vicar and one by the people. Hence we hear of “vicar’s warden” and “people’s warden.” But in some old parishes other customs are found: the churchwardens may be more than two or only one, and may be elected in different ways. Explain what is done in your own parish.

Finally, the churchwardens have to keep order in the church and churchyard. If any one brawls in a church or churchyard at any time a churchwarden may arrest him and take him before a justice of the peace.

In some churches the children are accustomed to see “sidesmen” showing strangers to vacant seats. This office is a remnant of a post once more **“Sidesmen.”** important. The word “sidesman” has nothing to do with the *side* of the church, but is a corruption of “synodsmen.” “Synodsmen” were originally laymen who were appointed in Easter week by the minister and parishioners to assist the churchwardens in their duties, particularly in that of keeping order in church and churchyard during public worship. When the synod or meeting of the diocese was held in connection with the visitation of the Bishop, these assistants were expected to attend as well as the churchwarden.

In some small parishes we still find a lay parish clerk,

whose duties are frequently combined with that of the **Parish Clerk**. His original duty was to lead the congregation with regard to the responses and singing. At one time the service was often a kind of duet between parson and clerk, the clerk occupying the lowest box in the "three-decker" pulpit (clerk's desk, reading-desk, pulpit proper), which often blocked up the opening of the chancel (vide p. 127). In the reign of Queen Victoria a law was passed allowing a priest or deacon to be appointed as parish clerk. This was a good thing, because it secured that the responses should be led by an *educated* person, whereas the old parish clerks often made mistakes which were sometimes laughable (an innocent sample may be given), but sometimes bordered on the irreverent.

Another officer of the church is the sexton. "Sexton" is possibly a corruption of "sacristan." The sacristan **Sexton and Sacristan.** attends to the sanctuary and the sacred vessels. The sexton acts as grave-digger. In some churches this person opens the doors of pews, &c. He is sometimes in a parish church called a verger: a "verger" is really one who carries a "verge," or rod, before some dignitary.

The officers we have been considering have for their business to care for the church *building*. There are other officers who take part in the spiritual *work* connected with the parish or with public worship. Let the children enumerate those employed in their own parish.

**Lay Reader.** Perhaps there is a lay reader. Before the Reformation such an officer would be in *minor* orders. However, he is not ordained, but has a *licence* from the Bishop, to whom he is recommended by the parish priest, and is *admitted* by the Bishop in a special service with these words: "A B, I admit thee to the office of a reader in this diocese, in the name of the Father, and of the Son, and of the Holy Ghost. Amen." The Bishop does not lay his hands on the reader, but gives him a New Testament as a sign of his work. His chief work is to read lessons in church, to read and explain passages from the Scrip-

tures to the aged, sick, &c., to teach in the Sunday schools, perhaps to read certain portions of the book of Common Prayer at services held in schoolrooms and other unconsecrated buildings, and sometimes in church also, and to catechise children in church, &c. Among the officers who help in public worship must be counted the organist and choristers, whose duties the children have already been led to consider.

Perhaps the parish contains a deaconesses' institution, or some one deaconess is at work within it. Deaconesses

**Deaconess.** were very useful in early Christian times, and towards the end of the last century the Church determined to recognise in a formal way the work of women who wished to devote themselves to the service of the Church. A deaconess has to do much the same work as that allotted to deacons, except that she does not assist in celebrating divine worship. She devotes herself to the instruction of poor children, and to tending the sick. She has to be trained and tested in order to prove that she is fit for the work, and she is finally admitted to her office in a solemn way by the Bishop, with blessing by laying on of hands. She wears a simple distinctive dress.

But these more conspicuous officers by no means exhaust the list of those who serve the Church. Let the children recall the various activities of the parish, and make a list of the workers, voluntary or otherwise, who are responsible for their being properly carried on. Their

**Other Officers.** list will include the various superintendents of Sunday schools and boys' and girls' clubs, the captain of the boys' brigade, the leader of the mothers' meetings, the editor of the parish magazine, the Biblewomen, parish nurses, district visitors, etc.

Bring out that all true Church people will want to do something for their Church, and for the neighbours

**All must serve the Church in some way** among whom God has placed them in the parish. Religion does not consist merely in coming to church and "enjoying the services." The service of God implies the service of man. Those who cannot give service may

give money (refer to parochial charities). But the children must aim at offering when they are old enough some form of *service* which will make good the words of St. Paul, "Ye, being many, are one body in Christ." Even a poor boy or girl belonging to one of the clubs can give help to the Church by trying to make the club a success and being friendly to other members.

### *Scholars' Note-book*

There are other officers of the Church besides those in Holy Orders.

The churchwardens are the wardens or *guardians* of the church and its property, and of the churchyard. They are responsible for order in the services. They were formerly called *quest*-men, because it was their business to satisfy the search or visitation of the Bishop or Arch-deacon with regard to the proper maintenance of the church and its furniture.

One churchwarden is elected by the parishioners for one year every Easter at a vestry meeting. He is the people's warden. The other is appointed by the vicar (vicar's warden). [If any other custom obtains in the parish, substitute a correct statement.] Churchwardens formerly had assistants who went with them to the synod, or general meeting of the diocese. These were called synodsmen (corrupted into sidesmen). The parish clerk in our parish is (a layman) or (one of the ordinary clergy). His chief duty is to lead the responses of the people.

A deaconess is admitted to her office by the Bishop, with laying on of hands. Her work is to teach and to visit the sick. A lay reader is admitted to his office by the Bishop with the giving of the New Testament. His chief work is to read, teach, and explain the Scriptures.

### *Additional Home or Class Work*

Make a list of all the officers connected with your parish church other than the ordained clergy.

## CHAPTER XLI

### THE UNIFORM OF THE OFFICERS OF THE CHURCH— VESTMENTS

THE fact that the clergy, when ministering in church, wear a distinctive dress is one of the first things which the young child notices when he comes to church for the first time. At the age with which we are now dealing—twelve and upwards—details of dress come to have a special significance. Whereas the younger child is satisfied with a general impression, the child of twelve and upwards has a keener eye for the minutiae of apparel. This is the time, then, to observe more closely, among other objects that differentiate the church from other buildings, the uniform of the officers who minister in it.

The children will easily see that it is a matter of “reverent and seemly order” that there *should be* a distinctive uniform. They will be shocked to hear that after the Reformation clergy-men needed to be called to order for celebrating the Holy Communion in an ordinary hunting-coat. Ask if their own instinct does not tell them that those who are set apart to lead others in the worship of God should be clothed in such a way as to mark the nature of the work and its difference from the ordinary work of the world.

Here, however, we encounter a difficulty—in that the Church of England embraces bodies of people who hold different views about the kind of vestments allowable. It is, therefore, impossible to offer notes of a lesson which shall be applicable in every parish. There are some parishes where “vestments” are understood to include only cassock, surplice, and stole—

Diversity  
of Opinion as  
to Vestments  
within the  
Church.

or even the two last without the cassock, besides the hood which a priest may happen to wear as a member of a university, theological college, and so forth. In a large number of parishes, on the other hand, special vestments are used at the celebration of the Holy Communion. In the former cases the teacher will be content with the historical explanation of surplice and stole as given below. But since his pupils, in the course of their life, are certain to stray into churches where other vestments are used, it will be only fair to them to tell them that different practices prevail elsewhere. In fairness, too, he will remember that, apart from the natural instinct to use fine white linen, *e.g.* in surplice or alb, as a sign of righteous intention before God, vestments are held not to be *symbolic* in the same way as, for example, lights or a sculptured dove on the font would be. It has even been decided that "they cannot rightly be regarded as expressive of doctrine, but that their use is a matter of reverent and seemly order." \*

Those parishes which object to them do so on the ground of their *associations*: that their use is bound up with pre-Reformation doctrines of the Holy Communion.

Those parishes which use them will justify them to their young people on the ground that the vestments of the priest are part of the "seemly and reverent" order of the great Catholic Church in the past, and that there is no need for the Church of to-day to strip Divine service of anything that makes it more stately and impressive, especially since the doctrines objected to are expressly guarded against in Articles XXVIII and XXXI, to which the class may be referred. In such parishes the teacher will also let the children turn to the "Ornaments

The "Ornaments Rubric," which comes just before the opening sentences of Morning Prayer in their Prayer-books, and study the second paragraph, which runs as follows:—

"And here it is to be noted that such ornaments of

\* *Vide Report of Sub-Committee, Upper House of Convocation of Canterbury, on "The Ornaments of the Church and its Ministers."*

the Church and of the ministers thereof, at all times of their ministration, shall be retained, and be in use, as were in this Church of England, by the authority of Parliament, in the second year of the reign of King Edward the Sixth."

Explain that "ornaments of the ministers" mean vestments. Certain vestments were worn at certain "times of ministration." Thus Matins and Evensong were "*times of ministration*" at which were worn the surplice and hood as we see them now. The Holy Eucharist was a "*time of ministration*," at which were worn alb, amice, girdle, stole, chasuble, &c.

Most of these vestments are unlike in appearance the garments seen in ordinary life to-day. In order to explain

**The Vestments  
developed from  
the Ordinary  
Dress of  
Mediterranean  
Countries in  
Early Christian  
Times.**

their form, and incidentally their antiquity, we must take the children back to the earliest days of Christianity. The ministers of the early Church through the first few centuries had no dress to distinguish them from their fellows. They wore the ordinary costume of their day.

"But, as time went on, it was natural to insist on a special refinement and dignity in the dress of the clergy. Consciously or unconsciously, they imitated the garb of official persons in the Empire, and put on the best they had, or could procure, for the service of God." The children will know from pictures that people in Eastern lands, and the subjects of the Roman Empire round the Mediterranean, wore two garments—an under-garment or tunic (a kind of full shirt) and an outer garment or cloak, which was not always worn indoors or in the country. Well-to-do people wore more than one upper tunic. This extra tunic was often very rich and costly. This came to be called a "dalmatic," because its pattern originated in the province of Dalmatia. The *alb*, a white vestment, something like a long surplice, but

**Alb, &c.** with tight sleeves, represents the inner tunic. The familiar surplice and the bishop's rochet, with its full sleeves tied in at the wrists, are also forms of this under tunic. These are made of

white linen. The alb is bound round the waist with a linen girdle. The upper tunic, which was more ornamental, corresponds to the dalmatic, as it is still called.

Besides these principal garments the men of the Roman world wore smaller articles. One of these was a scarf, or *stole*—now a long, narrow vestment of silk or stuff, with a fringe at each end. The deacon wears it on the left shoulder, with the ends secured under the right arm. The priest wears it over both shoulders, crossed over the breast, with the ends held in position by the girdle, except when it is worn over a surplice, which has no girdle.

Another article of dress was a small towel or handkerchief. The ancients had no pockets, so this, when not carried in the hand, was folded over the left forearm close to the wrist. It has become the *maniple* worn by the celebrating priest in the same position.

So, as Dean Stanley and Canon Scott Holland have remarked, these vestments merely represent the “best dress” of a Roman gentleman.

Later on other garments came into use, but all modifications of tunic, or cloak.

It will interest the children to know that the full *surplice* was developed

**Surplice.** from the alb, or inner tunic, in the twelfth century for convenience of wearing *over* the thick fur-lined robe necessary in winter in Northern countries and in unwarmed churches. The word “*surplice*” means

“over-the-fur” garment (*super pellicium*). This warm

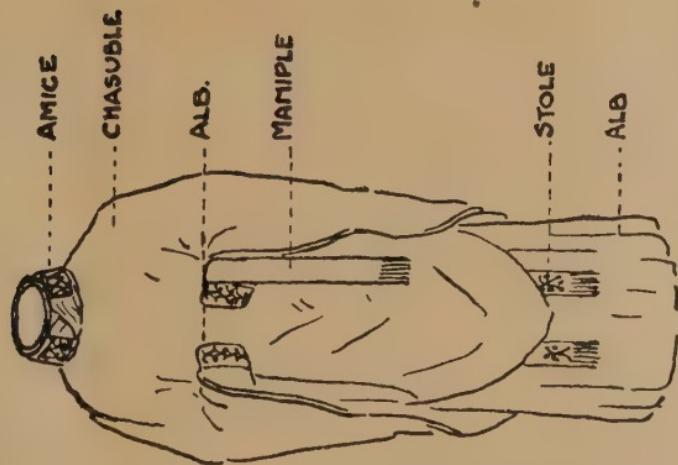
**Cassock.** under-robe was the origin of the *cassock*

(*casa*, a covering). Now that the dress of men is so much less dignified than in former times, the *cassock* is retained for the sake of appearance and is worn beneath the *surplice*.

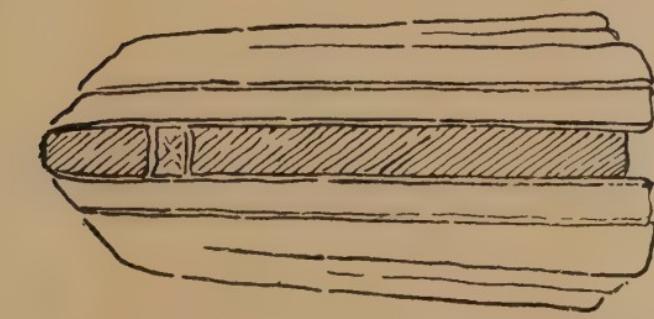
The amice, a wrap, is an oblong piece of linen covering the shoulders, with an ornamental edge forming a

**Amice.** kind of collar round the neck. It is first heard of in the ninth century. It seems

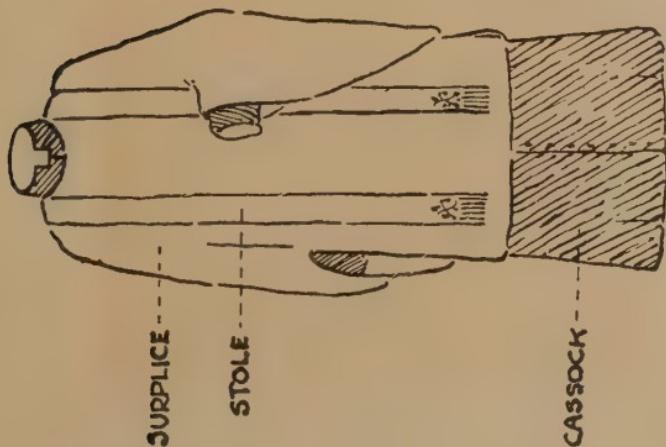
at first to have been worn on the head, and was probably adopted as a protection from draughts in the unwarmed churches of those times.



EUCCHARISTIC  
VESTMENTS



A COPE



CASSOCK SURPICE  
AND STOLE

The chasuble is really the *casula*—“the little house”—for centuries the ordinary cloak of the clergy in and out of church, and not used as a special **Chasuble.** Eucharistic vestment until the twelfth century. It is shaped something like a huge shawl, hanging down before and behind, and either gathered up over the arms, which come out at the sides, or cut away above the arms, so as to allow of the garment being enriched by stiff embroidery.

The cope, or *cappa*, comes from the black-hooded cloak worn by the clergy in choir. It was never specially associated with the Sacrament of the **Cope.** altar; it was worn by singers, or even by all the members of a monastery. It was originally an out-of-door dress, derived from an ordinary rain cloak, and was and is largely used in processions.

The chief special ornament of a bishop is the pastoral **Pastoral Staff.** staff. A staff, unlike a vestment, is really a symbol. The staff has been in all ages a sign of power. It has been carried by heads of tribes, prophets, priests, judges, magistrates, &c. The bishop's staff is shaped at the top into the form of a crook, as a sign that he is not only the ruler, but the shepherd of his flock.

On important occasions the bishop wears a mitre. It was originally, like many of the articles of dress we have been considering, worn by ordinary **Mitre.** persons. It then had the form of a conical cap (show a reproduction of Bellini's picture of “The Doge”), but afterwards it took a more crown-like form, denoting the *authority* exercised by the bishop in his diocese.

#### *Scholars' Note-book*

The vestments used in our church are:— [Supply according to facts.]

These vestments are of ancient origin and represent articles of dress worn in ordinary life by the early Christians in various parts of the Roman world. [The teacher

must give examples from the vestments actually used in the parish church.]

At first there was no distinction between the dress of laymen and clergy, but about the third century the clergy came to dress more like great officials in the State, because it was felt that they should be habited for Divine service in the best they could procure.

*Additional Home or Class Work*

Find out what you can about the dress of the Hebrew priests when on duty in the Temple.

## CHAPTER XLII

## THE CATHEDRAL CHURCH

WE have now taken the class on a journey round their parish church. They know that the parish itself forms part of a diocese; they have realised that the diocese is studded with parish churches such as their own. We may now say to them: "There is in our diocese one great church which is its mother-church, the parish church of all the diocese itself." If the children are in

The Cathedral  
the Parish  
Church of the  
Diocese itself.

or near a cathedral town they will easily divine what is meant. If the parish is remote and the children belong to a class that does not travel far, show them a

photograph of the cathedral of their diocese, describe its size, tell how its doors stand open all day, and how people from all the parishes round come to its services on festival occasions.

Refer to what has been said in the lessons on "The Officers of the Church" with regard to the Bishop as overseer of the diocese. The cathedral is the special church in the diocese which contains the Bishop's throne, or chair (*cathedra*, a chair). When England was first converted, each little kingdom had one Bishop (except Kent, which had two), and the Bishop and the clergy who helped him lived together in the capital. The King would build them a church in

Origin of the  
Cathedral.

which they could worship. This was the cathedral, though the children must not think of these first rough wooden structures as resembling the stately buildings which afterwards replaced them. All the people who wanted

to join in the Christian services would come to the cathedral. From this little settlement, of which the cathedral formed the centre, the Bishop and his helpers would go out on missionary journeys to the districts around, and gradually other churches were built in the diocese and parish priests appointed. At first these new churches must have seemed like chapels built in out-lying parts of the great parish of the diocese, and the cathedral still remained the "mother" church.

How was the mother-church taken care of? The parish churches were under the care of the rector, who stayed in the parish and could always be responsible for it; but the Bishop could not be responsible for the mother or cathedral church, because his duties so constantly led him away from it to travel in different parts of his diocese. But the Bishop did not in those days live alone. He had always with him other clergy. Sometimes these were monks, and they all lived together in a monastery. The

**Cathedral  
Churches  
attached to  
Monasteries.** cathedral church was the church of the monastery. This was the case at Canterbury, Durham, Winchester, Carlisle, Ely, Norwich, Rochester, and Worcester. In

these cases the care of the cathedral was the duty of the whole monastic body, under the abbot or prior. In other cases the clergy were not monks, but lived together near the cathedral in groups or colleges. They were called *Canons secular*, because, though not

**Canons: Dean  
and Chapter.** withdrawing themselves entirely from the world as the monks did, they lived "in the world" (*sæculum*) according to a certain rule (*canon*, a rule). They had, besides the Bishop, a president, called a *Dean*. "Dean" comes from *decanus*—literally, a head over ten men, though this special number was not observed. The *Dean* and *Canons* together formed a *chapter*. "Chapter" comes from *capitulum*, a *summary*. It was the custom for the *Canons* to meet together in a certain room to listen while a chapter of the Bible or some useful summary of faith and practice was read to them. From this the assembled *Canons* themselves came to be called the

*Chapter*, and the place where they met the *Chapter-house*. The Dean and Chapter formed a council to the Bishop. They were also responsible for keeping up the fabric of the cathedral.

When the Reformation came, Henry VIII. destroyed the monastic establishments attached to the old cathedrals, and replaced them by Deans and Chapters. He also arranged for Deans and Chapters in the five new cathedrals of the five new dioceses which he then created. The newer dioceses created near our own times have their own cathedrals. Sometimes an old collegiate church is converted into a cathedral, as at Ripon, Southwell, and Manchester, sometimes a specially fine parish church is chosen to be the cathedral (give local instance), but not all of them have yet been provided with Deans and Chapters to manage them. Remind the children that the Dean and Chapter form what is called a *corporation*, or a body of men acting as one person and looked upon by the law of the land as *one* person capable of holding property. The management of the cathedral and its services is in their hands. The Dean must therefore live near the cathedral and take part in its services for at least eight months in the year. This is called "being in residence." A Canon must "be in residence" for at least three months. The children may come across the title "Honorary Canon." This is sometimes bestowed by the Bishop on a specially good and earnest parish priest, but he is not a member of the Chapter. A *minor* Canon is a clergyman to whom is allotted a special part in the services of the cathedral, generally in the choir.

It is not always possible for children to gain much profit from a visit to one of our older cathedrals. They

**A Visit to a Cathedral.** are, indeed, impressed, but also somewhat bewildered, by the vastness and complexity of the great building. But if they take as a norm their parish church (assuming it to be ordinary Gothic) they will have a standard of comparison, and if the visit to the cathedral be paid in the company of an intelligent teacher who can tell them something of its



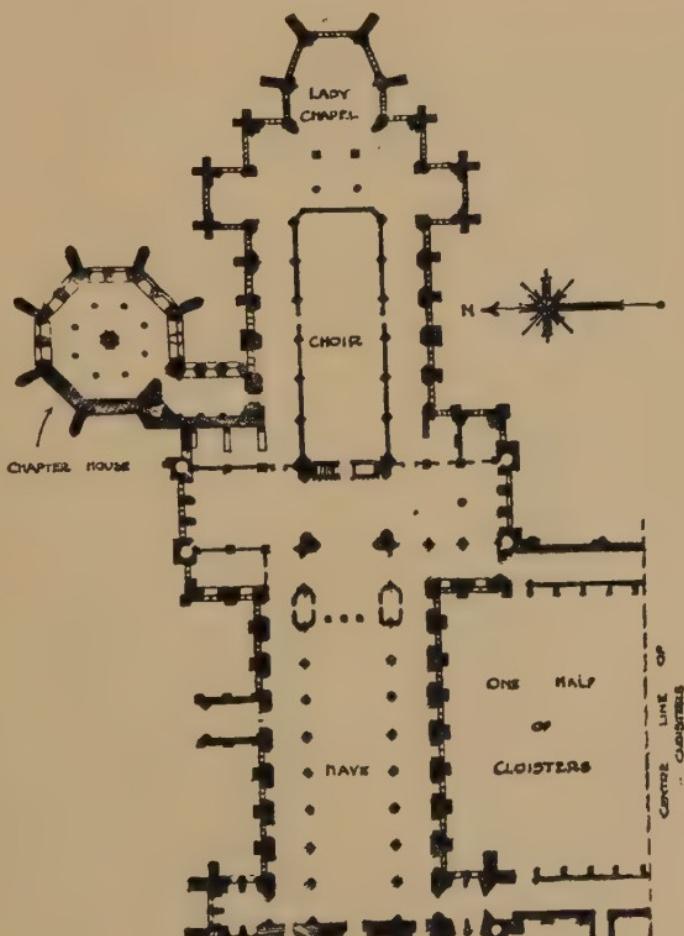
ELY CATHEDRAL—EXTERIOR

history, as well as help them to analyse the vague effect of delight and awe produced by its beauty and sublimity, they will have an experience which will be lifelong in its effects. They will see how the proportions as a whole are much larger than those of an ordinary church, and this causes the nave and aisles to appear lengthened out in stately vistas. They will notice the greater height of the roof. Probably a huge choir-screen will partially obscure the eastern portion of the building. Remind the children that the cathedral was (in the majority of cases) the religious home of a monastery or college, and the members of the community worshipping behind the screen to the east were protected at once from draughts and from intrusion. The space behind the screen is called the choir, not the chancel, as in parish churches. Between the altar and the eastern wall there is probably a space occupied by a Lady Chapel, and there may be other chapels clustered round the choir, or opening from the aisles.

If the church once belonged to a monastery it is probable that it stands in a quiet space, perhaps shut off

**The Cathedral Close and Cloisters.** from the rest of the town by old gates and walls. The space is the cathedral close or enclosure. We must remember that the various buildings of the monastery—the refectories, dormitories, guest houses—once covered a very large space, although only the church and some ruins may be left. On the south of the wall of the nave we generally find a green quadrangular space surrounded by four covered galleries. These galleries were the cloisters (literally, a place shut off), where the monks not only walked, but also taught school, kept accounts, wrote out manuscripts, did much other work under conditions which we should now think, at any rate for a great part of the year, very cheerless and draughty.

“A cathedral service” is something of which children hear their elders speak with respect as **A Cathedral Service.** representing the highest standard of stateliness and beauty in public worship. Explain that



WELLS CATHEDRAL

SCALE OF 7'-0" 8'-0" 9'-0" 10'-0" 11'-0"

WELLS CATHEDRAL—PLAN.

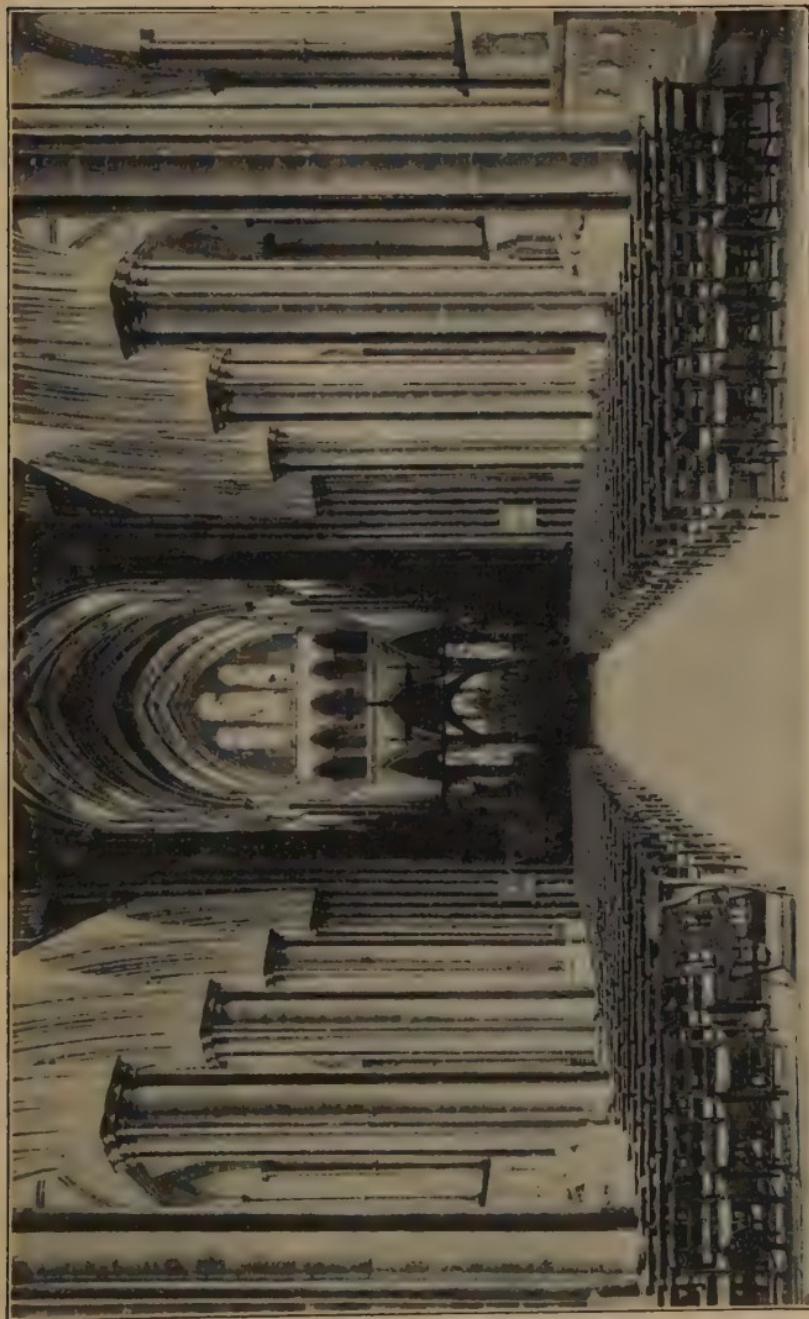
most of the cathedrals were long ago endowed by pious men and women with sufficient wealth to enable them to maintain a daily choral service of a more elaborate kind than could be given in a parish church. There is a choir school in which boys with good voices receive their education, as well as being trained to sing in the daily services; and, moreover, there are paid men singers. Visitors from any part of the diocese—or, indeed, from any part of the world—find open to them an historic and beautiful building which in its architecture, its sculptures, its stained glass, its associations, is a summary of the history of the church itself. Within its walls they can meditate and worship in quiet, and can hear the ancient liturgy of the church rendered with all the beauty of trained voices and the finest music.

In the eighteenth and early part of the nineteenth centuries, when in so many churches the liturgy was read in a slovenly, irreverent manner to drowsy and indifferent congregations, and when the musical part of the service was carried on in the way described in the lesson on “The Choir,” by ill-trained “amateurs,” it was a great advantage to have kept somewhere in England a standard of what a dignified service should be. This was done by means of the cathedral service, which maintained a kind of perpetual object-lesson until better times came.

Then, in the nineteenth century, parish churches began to provide more frequent and seemly services, and there was less glaring difference between the conduct of worship in a cathedral and in the parish churches of the country.

It will be wise, however, for the teacher to point out that the “cathedral service” is in the nature of a luxury.

**The Claims of  
the Homely  
Parish Church.** It should not tempt us to undervalue or neglect the homelier service of the parish church. The parish church offers its own advantages to the people whose homes lie about it, and does what it can with the means at its disposal. Thus a rural parish cannot and should not attempt with an ordinary choir of villagers to render elaborate music.



SALISBURY CATHEDRAL—INTERIOR

But the parish church has always this advantage over the cathedral—its worship can be more congregational. Again, in the parish church men, women, and children meet together in the place where God has appointed their lot as *neighbours*. Finally, as we said in our lesson on Church-workers, it is in our own parish that we have opportunities of *work* and mutual help. The young cannot too thoroughly grasp the truth that religion is not merely æsthetic enjoyment, but that worship must ever find its complement in service.

#### *Scholars' Note-book*

The cathedral at — is the mother-church of our diocese. It may be called the parish church of all the diocese.

It contains the chair (or *cathedra*) of the Bishop. The building and its services are managed by a Dean and Chapter. The Chapter consists of a number of Canons, who carry on the daily services in the cathedral with the help of a regular choir. People from any part of the diocese or from any part of the world can come to the cathedral with the certainty of taking part in very beautiful services.

[Let the scholar add *in his own words* reasons for not making a practice of neglecting the parish church in order to attend cathedral services.]

#### *Additional Home or Class Work*

1. How does a cathedral differ from an ordinary church?
2. What is the meaning of cathedral, Dean, Canon, Chapter?

Parishes in or near a cathedral town should supply the scholars with brief notes on the *history* of the cathedral.

Also let class copy a plan of the cathedral.

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